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SUCH TRADITIONAL VISUAL MEDIA AS VILLAGE PLAYS, PUPPETRY, AND SHADOW PLAYS CAN BE CREATED LOCALLY WITH ACTIVE PARTICIPATION BY THE LEARNER AND USED EFFECTIVELY IN COMMUNITY EDUCATION AND DEVELOPMENT. OTHER VISUAL MEDIA, SUCH AS FILMS, CAN BE BEST PRODUCED NATIONALLY IN VISUAL AIDS CENTERS IF GOOD COMMUNICATIONS ARE MAINTAINED WITH THE FIELD WORKERS AND IF AN AWARENESS IS KEPT OF SOCIAL SETTINGS AND CULTURAL DIFFERENCES. FILM SOCIETIES WITH WELL-STOCKED FILM LIBRARIES CAN HELP SOLVE THE PROBLEM OF DISTRIBUTION. SYSTEMATIC EVALUATION WITH BASELINE SURVEYS, PRE-RELEASE TESTING AND CONTROL GROUPS IS ESSENTIAL. THIS DOCUMENT IS AVAILABLE FROM NATIONAL DISTRIBUTORS OF UNESCO PUBLICATIONS OR FROM THE DIVISION OF FREE FLOW OF INFORMATION, UNESCO, PLACE DE FONTENOY, PARIS-7E, FRANCE, FOR $0.75. (MF)

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Reports and Papers on Mass Communication

No. 27

Visual Aids in Fundamental Education and Community Development

by Romesh Thapar

UNESCO

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Visual Aids in Fundamental Education and Community Development

Report on the Unesco Regional Seminar in South and South-East Asia

held in New-Delhi, India
8-27 September 1958

by
Romesh Thapar

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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INTRODUCTION

"Audio-Visual Aids" is a term which sounds rather complicated and technical, but it deals with a subject that is, in fact, as old as history itself. The first songs of the ancients; their hymns in praise of creation; the simple graphic scratchings on the walls of prehistoric caves; the patterns, colours and rhythms of dance, drama, fabric and handicraft; the spoken and the written word - these were the auditory and visual means of expression and communication employed by men and women everywhere from the dawn of history. These traditional means still remain with us today. True, in the advanced nations of the world some have become almost unrecognizable and others have been invented; vast organizations, equipped with the latest techniques, use audio-visual aids to examine or portray anything from a pin to a locomotive, to win support for political, economic and social ideologies, to influence the mind of man for good or for evil. It is only in the underdeveloped regions that the early forms of ancient societies are intact, and are still almost the only available methods of communication between the people.

To study these forms of communication, to revitalize and utilize them for the good of the community has become one of the major tasks of social educators, particularly in the underdeveloped regions which, since the end of World War II, have become independent or are on the way to independence. Such pioneering work was done in the past by individuals on their own initiative and inspiration, but these isolated efforts could never match the challenge presented by the poverty, disease, illiteracy, apathy and despair prevalent in the underdeveloped regions. It became necessary to organize nation-wide campaigns for fundamental education[1] and community development using the most effective means (including audio-visual aids) in order to release the latent energy of millions in the backward regions of the world, to restore their confidence, get them thinking and make them feel that they possess the power and capacity to transform their lives and realise their dreams.

Millions of people in these less fortunate regions, comprising some two-thirds of the world's total population, could neither read nor write and had no chance of acquiring literacy by the ordinary methods of schooling - and yet without enlightenment for them and active co-operation on their part, there was little chance of rapid and far-reaching progress. If this state of affairs were allowed to persist, there was every danger that the gulf between the underdeveloped world and the technologically-advanced world would widen, creating dangerous tensions, misunderstandings and conflicts.

It was soon realised that audio-visual aids, both traditional and modern, could provide an effective means of tackling this problem. In 1954, Unesco organized a Seminar in Messina, Italy, on visual aids in fundamental education. It was attended by field workers with practical knowledge of the advantages and disadvantages of existing audio-visual aids and with new ideas about how to intensify the work and make it more effective. They pooled their experience to arrive at general conclusions, which, it was hoped, would guide work in the future.

The Messina Seminar was organized around the following main topics and activities:

1. The theoretical aspects of the production and use of visual aids in fundamental education (anthropological, sociological, psychological and pedagogic aspects).
2. The practical aspects of the production and use of visual materials.
3. Professional training of technicians and educators in the production and use of visual materials.
4. The supply and distribution of visual material and equipment.
5. The use of visual aids in literacy teaching for adults; in teaching reading and writing in the mother tongue; in teaching a second language to people illiterate in their own mother tongue.

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(1) When the New Delhi Seminar was held and this report was written, the term "Fundamental Education" was in general use. It has therefore been retained in the present publication. However attention is drawn to the fact that the following resolution was passed at the session of the Unesco General Conference in 1958:

The General Conference,
Recognizing that the term "fundamental education" has led to confusion,
Instructs the Director-General to take immediate steps to secure that a proper terminology which can be applied all over the world be used by Unesco for all kinds of education of adults and young people and to discontinue as rapidly as is feasible the use of the term "fundamental education" in all official documents of Unesco.

The visual aids used, which constituted the working materials of the Seminar, covered the following subjects: the improvement of health conditions and sanitation, the improvement of agriculture and better use of natural resources; the improvement of family welfare and home economics; the improvement of nutrition; the improvement of craftsmanship; and learning to read and write.

The reports and recommendations of the working groups proved most valuable to those popularizing audio-visual educational aids in Africa and Asia. However, this first Seminar could not tackle in any detail the concrete problems of various regions. For this reason, Unesco agreed, at the request of the Government of India, to undertake, with the assistance of the Indian Ministry of Education, the organization of a Seminar devoted specifically to the rôle, organization, production, distribution, utilization and evaluation of visual aids in South and South East Asia.

I - PREPARING THE SEMINAR

The purpose of the Seminar was to facilitate the exchange of knowledge and experience concerning the production of visual aids and their use in the field for fundamental education and community development. It was obvious that the participants would have to be persons actively engaged in the production and use of visual aids for fundamental education and for community development, and capable of participating in an exchange of views at an advanced level. Five Unesco visual aids experts working in the field were invited to lead the discussions and other activities connected with the Seminar, under the general direction of the Unesco Secretariat.

The Seminar elected as its Chairman Dr. J. C. Mathur, Director-General of All-India Radio.

The Seminar was convened by Unesco under the United Nations Expanded Programme of Technical Assistance.

To some extent, the shortage of funds restricted the scope of the agenda. Originally deliberations were to be confined to visual aids, excluding drama and such purely auditory aids as radio which would have required specialist participation. Television was included merely to inform governments about general trends and experience so far gained in more advanced countries. Working papers were prepared in Paris to direct the discussion, to be led by the Unesco experts, and to give participants an idea of how the various problems connected with visual aids had been divided up for the purposes of the Seminar.

However, it was later decided that it would be useful to include in the programme a general discussion regarding the use of drama and radio in fundamental education and community development, if only to arrive at certain guiding principles which could provide the basis for more detailed debate and discussion by specialists in these fields. A similar decision was adopted with regard to television. India, the host country, offered to assist the work of the Seminar in drama and radio.

The programme also included regular screening and demonstration of visual aid materials to illustrate the work being done in various countries and to show what can be learned from practical experience in varying conditions. Screenings and demonstrations were to include the whole range of visual aids and each participating country was expected to contribute to the programme.

The Regional Seminar opened on September 8, 1958, in New Delhi at the newly-built National Institute of Audio-Visual Education, established by the Government of India. Afghanistan, Cambodia, Ceylon, China, India, Indonesia, Iran, Japan, Korea, Nepal, Pakistan, the Philippines, Singapore and Thailand were represented. In all, there were twenty delegates, three members of the Unesco Secretariat and five Unesco experts (see Appendix).

The Indian Minister of Education, Dr. [redacted] Shrimali who presided at the opening session, urged participants in the Seminar to see that audio-visual aids were not used in ways that would disrupt the culture patterns of the region. They must be adapted, he said, to suit the genius of each people. Unesco's emphasis on regional meetings and regional prospects was described as "wise and timely" by Mr. Prem Kirpal, Joint Secretary of the Indian Ministry of Education, in the course of his welcoming speech.

On behalf of the Director-General of Unesco, Mr. Harold Loper, Director of the Department of Education, Unesco, opened the Seminar which was the second International Seminar to be held on this theme. "Five years have passed since the Messina Seminar", he said. "Does the fact that we are holding another Seminar on the same theme mean that the conclusions reached at Messina are now outmoded? In general, no. I believe that many of the findings of that meeting are still valid. On the other hand, some basic assumptions in this field may have to be completely revised." He went on to say: "Let us remember that the Messina and New Delhi Seminars are but the first and second of a series of such meetings. It is our hope that there will gradually be built up a comprehensive and systematic knowledge of the use of audio-visual aids in education. And I am sure that your conclusions, while conforming to the austere requirements of scientific truth, will also reflect the lively originality of the countries of Asia where the freshness and vigour that have come with independence are associated with the wisdom of an ancient culture of centuries".

In the course of the three-week Seminar, the Prime Minister, Mr. Jawaharlal Nehru, met the participants. His simple injunction - "You cannot teach without first being taught" - summarized in fact the main purpose of the Seminar.

II - THE ROLE OF VISUAL AIDS

The Seminar began its deliberations with an attempt to define the rôle of visual aids (and also, to some extent that of auditory aids) in fundamental education and community development. Speaking from a paper prepared by Mr. André Lestage and himself, Mr. Henny de Jong, the Director of the Seminar, introduced the discussion.

No definition of the scope and purpose of the Seminar was possible without first understanding what was meant by fundamental education and community development. Mr. de John warned against adopting over-rigid definitions, because the content of these movements varies from place to place. To provide a working basis, he quoted at length from the Twentieth Report of the Administrative Committee on Co-ordination to the Economic and Social Council (UN-ECOSOC document E/2931 of 18 October, 1956). The following concepts were recalled:

The term community development embraces the processes by which the efforts of the people themselves are united with those of governmental authorities to improve the economic social and cultural conditions of communities, to integrate these communities into the life of the nation and to enable them to contribute fully to national progress.

This complex of processes is made up of two essential elements: the participation of the people themselves to improve their living conditions with as much reliance as possible on their own initiative, and the provision of technical and other services to encourage these developments and make them more effective.

The programmes, designed to achieve a variety of objectives, are concerned with local communities which have many and varied interests in common.

The size of the area to be covered will be determined by considerations of economy and efficiency, as well as by the need to concentrate on small rural communities which have a sense of "belonging" and are unlike larger urban groupings.

While successful action may require wider areas of operation and different types of organization, the active participation of the people in such action can only be obtained if the people recognize the interests common to a number of communities.

If the participation of the people is to be really profitable, it should take place within the framework of a national plan covering a large number of the smaller communities.

Success in community development programmes demands that the people identify themselves emotionally with these programmes.

The rôle of government is to plan and organize the programmes on a national basis and to provide the technical services and the basic material aid which are beyond the resources of the communities and of the voluntary organizations.

Community development may properly be considered a component of the wider concept of economic and social development - the one stimulating the other, giving direction to the people's effort, checking community recession, promoting collective action.

It is, therefore, both an organizational and educational process, recognizing the needs felt by the people themselves, developing their capacity to form judgments on the effects of activities, to determine the goals to be aimed at, to adopt technical changes and to adjust themselves to changes brought about by outside forces.

Mr. de Jong then went on to discuss the concept of fundamental education. Quoting from the Report of the Economic and Social Council Committee, he stressed certain basic features:

Fundamental Education aims to help people, who have not obtained such help from established institutions, to understand the problems of their environment and their rights and duties as citizens and individuals.

Fundamental education is generally synonymous with "Social Education", "Mass Education" and "Community Education", being either the initiating process of community development or one of its technical services.

It provides educational support to other technical services and helps the agents of these services to prepare the community for the acceptance of new ideas.

A fundamental education programme demands the setting up of such supporting services as experimental units, training classes for educators, production of educational material, and content-testing of the use and effectiveness of these in the field - all of which can be provided most effectively by a fundamental education centre.

Visual and, for that matter, auditory aids, Mr. de Jong pointed out, are a vital part of the supporting services of fundamental education which in turn is a technical service of community development. They must be produced, distributed and utilized in such a way that they are directed particularly to illiterate and newly-literate people, mainly in rural areas, in order to support and develop the efforts of those people alongside the efforts of governmental authorities to improve economic, social and cultural conditions. The field covers such subjects as agriculture, nutrition, education, vocational guidance and training, co-operatives, handicrafts and small industries, social welfare, housing, health, building and planning.

Such an approach requires that the visual aids services should be regarded as part of the larger work of community development. In this connexion, any scheme for community development calls for planning at the national level and for an integrated approach. The Economic and Social Council Report has this to say: "The very concept of community development elaborated above demands the use of the knowledge and skill of all the relevant national services in an integrated, rather than an isolated or fragmentary, way. To serve the ultimate objective of a fuller and better life for individuals within the family and the community, the technical services must be conceived in a manner which recognizes the indivisibility of the welfare of the individual."

Fundamental education services can generally be provided most effectively at a fundamental education centre with a network of local centres and field workers, and visual aids services can greatly benefit from the existence of such a network.

Finally, while one can think of a visual aids service as working exclusively for fundamental education and community development, one must also remember that the production of visual aids, and particularly of films, is an expensive and complicated process and must, therefore, be considered in relation to the resources of countries. In addition, a certain overlapping of visual and auditory services is often inevitable.

Roughly speaking, the visual media used in fundamental education and community development should be designed to inform, to motivate and to instruct. Informational materials are of a factual, documentary or reportorial nature and do not attempt to convey a specific educational message. Motivational materials encourage, inspire or recommend a particular course of action without being specific as to how the action is to be carried out and thereby facilitate the acceptance of new ideas or the changing of old attitudes. Instructional materials are for the acquisition of knowledge and for the acquisition of a technique for a specific purpose.

To the above one must add a recreational function which has two aspects - the entertainment value which educational materials should possess, and the educational use of feature films.

Speaking of the contribution which visual aids have made to education, Mr. de Jong quoted with approval the statement made by Mr. S. K. Chakrabarti in his recent book, Audio Visual Education in India: "The case for an increased use of audio-visual aids at all levels of education - pre-primary, secondary, university and adult - has been established beyond all doubt". Research supports this conclusion.

Two particular assets of the visual media with regard to fundamental education and community development were noted. First, in an educational process addressed largely to an audience of illiterates and new literates, these media can be used where the printed word is inadequate. Secondly, the visual media are a valuable means of offsetting the extreme shortage of qualified teachers available for fundamental education. This is not to suggest that visual media can be used as a kind of mechanical process, producing spiritual good, ready for consumption. The visual media are tools in the hands of educators and not ends in themselves, but they do make it possible to a large degree, to transfer teaching skill from the field worker to the visual media producer.

As Mr. de Jong pointed out, visual means, like television or the village drama, are becoming something more than just aids. They are media in their own right. It is, therefore, proper to speak of visual media, rather than of visual aids.

DISCUSSION

This being the first paper to be debated by the participants, there was a tendency for the discussion of the rôle of visual aids to stray into problems connected with the organization, production, distribution, utilization and evaluation of visual aids services. However participants proved from their own experience that visual media do render exceptional, specific and irreplaceable services in fundamental education, particularly in those underdeveloped countries which are striving to make up the leeway of centuries. These aids provide the means of surmounting the barrier of illiteracy which has till now stood in the way of that spiritual and cultural revival of South and East Asia without which the people cannot be inspired or mobilized for more far-reaching economic and social tasks. Visual media can reach out to the remotest corners and, if properly designed, can give new power to the village educator. They also help enterprising and enthusiastic members of village communities to become part-time educators and in this way do offset, to some extent, the chronic shortage of teachers. In this connexion, it was repeatedly emphasized that visual media should never be allowed to replace the teacher, for this would destroy the very essence of fundamental education which draws sustenance and strength from the living and real experience of the village educator.

Several speakers stressed the need to concentrate attention on the rôle of simple and cheap aids, often made locally, which are the main instruments for carrying through the programme in small and poor countries. In these regions, it is futile to think of making or using elaborate mechanical aids like films, unless the governments realize what is involved and are prepared to make enough money available. The same point was also stressed in reference to larger countries where developed film techniques tended to dominate the visual media programme. Here, it was necessary to build up the initiative of the

social worker or educator in the field who was increasingly being reduced to the status of a robot in charge of equipment and thus was in danger of losing the capacity to act as a "stimulant". For this reason he should be thoroughly trained in the proper selection and use of the aids, and particularly in discussion techniques to be used after the presentation.

Linked to this was the suggestion that the rôle of audio-visual media should be considered under two headings - national and local. The requirements at these two levels, although complementary, are distinct. The fear was expressed that if this was not done, there would be a tendency to permit attitudes at the more influential national level to dictate work at the local level. However, participants from smaller countries were of the opinion that this problem applied only to larger nations embracing a variety of cultures. All were agreed that, generally speaking, the fault in practice was not with the media, but in the selection. Only planning, i. e. careful study and research, at the national level, based on a willingness to consider sympathetically the needs of the field worker, could reinforce and make more effective the rôle of audio-visual aids in fundamental education and community development.

The opinions expressed by Mr. Fred Wale (Fundamental and Adult Education Bulletin, 1957, No. 4) were pertinent to the discussion: "Just as a literacy programme or the effort to bring pure water to a community is not an end in itself, but an opportunity that serves a greater purpose, so audio-visual products are not programmes in themselves. Often this is not clearly understood. The professional or technician who earns his bread and butter in the medium sometimes befogs the issue. He wants it to be the goal, rather than the servant of the goal, and he resents being placed in what he considers a secondary position. Of course, the medium is not secondary, but equally it is not primary. It is complementary to the educational force that is stirring like yeast in the body of the community. Inspired production and the use of audio-visual materials can stimulate and further arouse this educational force. This is the great challenge for the medium and for those who produce it. Audio-visual materials, if they are going to reach into the heart of the problem, must challenge the forces that lie as obstacles in the path of fulfilment. In a dependent society (where for generations there has been little or no question of the rôle of the majority ... timid, self-negating, waiting... and no question of the rôle of the leader ... the man who solves every problem...) the audio-visual materials we produce if they are to be effective, must dramatize the timid man, the man who though proud and generous in the quiet dignity of his rural setting, has yet to be aroused to the full force of his collective power. He must be helped to understand the difference between planning for a people and the people doing the planning..." These ideas, it was felt, would reduce the danger of using audio-visual media in a way which might hinder the full participation of the people in the drive to bring entire nations out of the backwardness of centuries. For this reason, the criterion of the Messina Seminar which reads: "Films must not offend the beliefs and customs of the group", was criticized as being negative. It was proposed that this should be amended to read more positively: "Audio-visual media should be directly related to cultural practices in the region". Then only would field workers be able to release thinking and action on certain beliefs and customs which hinder progress and general well-being.

In discussing the visual aids which can be used, the general opinion of participants was that whereas television would take many years to "arrive" in South and East Asia, dramatic forms like village plays, puppetry, shadow plays and a host of other similar traditional means of expression should be used as fully as possible. They should no longer be neglected, for they have proved effective wherever they have been used. The participants were also of the opinion that account should be taken of the widespread impact that entertainment feature films were having on culture patterns and seek ways of using them for the general good. Reference was also made to radio, which was fast becoming an important auditory aid in the countries of South and East Asia.

The Seminar agreed that the rôle of audio-visual media had increased to such an extent that considerable overlapping with other agencies was now taking place. This trend was likely to increase in the coming years. It was therefore necessary to devise a method of minimising the duplication of effort, removing bottlenecks in the flow of material, and facilitating communication between governments and village communities. It was emphasized that audio-visual programmes for fundamental education and community development should be closely integrated with overall national planning. This would call for real and close co-operation between the several ministries concerned to increase and extend the usefulness of visual media in the spiritual, cultural revival of nations, it would be necessary to establish regular two-way communication between village level workers or educators and the production centres, whether national or regional. Participants were of the unanimous opinion that the village-level worker or educator must be trained and organized as the foundation of the programme, and that all programmes must be developed from the bottom upwards and not imposed by bureaucratic fiat. Unless this was established and accepted as a fundamental concept, it was felt that the energizing and dynamic rôle of audio-visual media in fundamental education and community development would be nullified and stifled by the overpowering influence of administrators who had little contact with the living realities of the village communities.

III - GENERAL REQUIREMENTS OF VISUAL AIDS SERVICES

This subject was placed at the beginning of the Seminar because it was generally felt that efforts so far have often been too scattered and that the time has come for an integrated approach to more ambitious projects, leading up to the formation of visual aids centres capable of meeting requirements on a national or regional scale. This would also imply the replacement of more or less amateur projects by professional ones.

A comparable development is taking place with regard to the use of visual media in schools in Europe and North America where there is an increasing demand for high quality materials technically comparable with those produced by the commercial mass media enterprises. With the rapid development of such media all over the world it seems probable that events will take a similar course in other continents.

Mr. Norman Spurr, Unesco specialist in Ghana, introduced the subject. He began by saying that if it is agreed that in the field of fundamental education and community development those in actual contact with the people are the final instruments of policy, the arbiters of success or failure, then it must follow that all organization of visual aids must be geared to their needs, in order to make the aids, and the users of them, fully effective. Unless organization is based on the realities of the situation, whether these be material or human, there is a grave danger that the only achievement will be a paper one - a victory for bureaucracy and a defeat for human relationships.

Visual aids services, Mr. Spurr pointed out, are very vulnerable to organizational myopia for the reason that all but the most simple aids are made for the field worker and not by him. Few field workers are competent artists or skilled film-makers, but such workers need graphic and photographic aids, and for these they must rely on others. If the line of communication is a tenuous one between user and maker, then the tendency is for the visual aids to be made according to official dictates and, for that reason, to be, more often than not, out of touch with the real situation. This places the field worker in a dilemma. Should he use what he is given, knowing it to be inadequate or even clearly unsuitable, or should he reject it altogether? In many cases the situation can be compared with that of a driver of an expensive automobile travelling to his destination with his engine missing on one cylinder. He may get there in the end, but at what a waste of the true potentialities of the vehicle he drives!

Elaborating this point, Mr. Spurr declared that if one of the most treasured tenets of community development is to take account of the needs actually experienced in the community itself, there was all the more reason to apply this principle when dealing with community development staff. He suggested therefore that the first requirement of a good visual aids services organization is to see that there is a clear line of communication between the field worker and those producing the visual materials. Production and exhibition are merely opposite sides of the same coin, the one assisting the other.

Speaking of the various kinds of visual aids - the projected aids such as films, filmstrips and film slides, and the non-projected aids such as photographs, flashcards, flannelgraphs, exhibits, models, puppets, drama and blackboards - Mr. Spurr referred to the special problems of transporting, maintaining and servicing projection equipment, which restricted their use in the field. The non-projected aids were popular because they were portable, inexpensive to produce and did not require much technical skill to handle. The organizers of visual aids services should therefore recognize the fact that if visual aids are to play their allotted part, they must be easily available. Failure in this respect demoralizes the field worker. Good organization will keep the user fully informed about the types of media available. Good organization will see to it that the visual material is sent out in good condition, that films with written commentaries arrive with the commentaries in the tins, that posters are not torn, that flannelgraphs have flannel on the back of the pictures, that material is sent to the right destination - and in time!

Mr. Spurr then went on to deal with an expensive technical aid like 16 mm. film, which is now readily available and which commands a wide audience even in the most unexpected places. Where populations are illiterate and the printed word cannot be exploited, projected aids (particularly films) are most effective, but such services are difficult to organize. Ways and means must be found of making the most profitable and rational use of this medium, for today there is almost an over-abundance of good films available from commercial, educational and government sources.

In a number of countries it is possible to borrow films, filmstrips, etc. from the embassies or information centres of various foreign countries. The problem, however, is one of sending films from country to country, unless the same language is spoken in both; either new commentaries must be provided or the originals must be "dubbed". The striped film has been used with considerable success. An effective visual aids service cannot afford to overlook the necessity for providing suitable machinery for the purchase and adaptation of foreign films for use in fundamental education work.

Mr. Spurr went on to say that the very essence of fundamental education and community

development is in its contact with every phase of the life of the community with which it deals, and this means, or should mean, that all other specialist agencies which work with the people concerned, should co-operate closely with one another and with fundamental education. Agriculture, health, animal husbandry, rural housing and rural education all have a claim on the attention of the same set of people. In this situation even the formal educationalist and the fundamental educationalist do not always appreciate each other's function or point of view. One of the essential points in organizing an efficient visual aids service for community development is to see that the service is properly integrated with the work of other agencies working in the area.

In assessing the progress made in audio-visual media, Mr. Spurr referred to the startling changes which have taken place since the beginning of this century. Newspapers appear in the morning, at noon, and as evening editions. There are radio programmes round the clock, film theatres round the corner, and the world in one's home on a television screen. In every sphere there has been technical change and technical improvement. More people are experiencing and appreciating the impact of high quality material than ever before, and are becoming more critical of the older, more primitive forms. If this is true in the more developed countries, what is happening in those areas where fundamental education and community development touch life at a more undeveloped level? Is the same process taking place? Will it take place? Is it true to say that on the whole visual materials for fundamental education are of a lower quality than similar materials in other fields, and if so what is the reason? Is it only a matter of hard cash, or is it due to an attitude of mind? Without doubt, as transport facilities increase and the villager is able to visit urban areas much more often, he is going to be subjected to the influence of more sophisticated material than that with which he has been familiar. When will his critical faculty be aroused; and if it is aroused, will notice have to be taken of it?

Raising these questions and pointing to the fact that there is already an increasing penetration into rural areas of technically superior commercial media, Mr. Spurr declared that the challenge of such media is basically a challenge for attention. Can this be met by putting the visual material used for fundamental education on a similar professional basis? Is the battle for attention being lost because we do not employ men who can write compulsively? Are the graphic arts missing their mark because the artists are not good enough? Is it time to let the professional take over no matter what the cost?

Finally, Mr. Spurr spoke of the need to establish a visual aids centre as part of the fundamental education and community development programme. One of the first problems would be to decide whether to centralize or decentralize the service. Centralization can lead to a certain loss of initiative at the circumference, but decentralization can lead to lack of co-ordination and duplication of effort.

The subject was then put before the Seminar for discussion.

DISCUSSION:

The crux of the issue was whether, in view of the increasing scope of the visual media and the growing demand for high quality materials technically comparable with those produced by commercial mass media enterprises, the old-type organization of one-man visual aids units attached to a particular project should develop into a fully-equipped visual aids centre with co-ordinating and distributing functions. The participants in the Seminar had already agreed that if "those in actual contact with the people are the final instruments of policy - the arbiters of success or failure - then it must follow that all organization of visual aids must be geared to their needs in order to make the aids, and the users of them, fully effective". This naturally implied that the producer or maker of visual aids is the servant of the user and, through him, of the 'consumer". Where the user is also the maker of the aids - which may be the case at village level - the problem is solved at the source, provided the user has adequate training in preparing the aids he wishes to use; but where this is not so, the situation is full of difficulties and impediments - and these increase if commercial enterprise, which is not subject to the same disciplines as the worker in the field, offers to assist in the job of producing materials. This is more particularly applicable to the larger countries where conditions vary widely from place to place and where distances between producers and users of materials are great, although it may also be applicable to some small countries as well. The suggestion was offered by some that the producer and his creative unit should gain experience in the field before preparing the aids. This, however, is not always practicable, particularly if the scale of production is large and a number of makers are involved. It was agreed however, that in order to establish healthy and regular two-way communication, the field worker or educator would have to act as a link between the producer and consumer of visual aids.

This in turn would mean that the field worker or educator would have to be adequately trained to act as the link between producer and consumer. For various reasons, many workers at present in the field are not equal to this task. Most of them have entered the service as educators without proper preparation. In the absence of encouragement to adapt and develop their own aids and materials, they often tend to accept just whatever is sent. Moreover, the local worker is seldom made to feel that he is the master of a visual aids

programme with power to condition or command its development. Unless he is trained and equipped and made to feel that his initiative will be respected and rewarded, there is every likelihood that the programme will fall short of its full possibilities.

At this point, the question was raised as to how a greater degree of professionalism was to be achieved in the organization of visual aids services. Several speakers feared the professionalized approach which, they thought, would kill local initiative, originality and creativity - the assumption being that the preparation of materials would thus be handed over to technically qualified men who might impose their ideas and attitudes on those who, though they could not be described as "professionals", were more closely linked to the people. It was then pointed out that the word "professional" in the context of the discussion was intended to refer to the quality of work and the part of both producer and user. In other words, both the maker of visual aids and the field worker or educator should be competent, trained in the required skills and adequately equipped. With this view there was general agreement. Participants, however, were of the opinion that while educators could be trained to use the sample visual aids more effectively and to devise new ones, the organization of services as such would still require specialist personnel to handle the more complicated technical aids.

Closely connected with this aspect of organization is the problem of whether development should be decentralized or centralized. The general opinion was that certain aids are better produced from a centralized point and others are more effective if worked out locally. Some, like films, cannot easily be decentralized in view of cost and other considerations. Each country would, of course, base its decisions on its own particular requirements and resources; but the general opinion was that every step taken to integrate overlapping and isolated programmes would more than repay the effort.

The Seminar had then to consider whether or not the time had come for fundamental education and community development in each country to have its own well-planned visual aids centre. Would not these centres help train the field workers and strengthen the links between the makers and users of visual media? Could greater competence or professionalism be attained by any other form of organization? It was pointed out that these centres, like the Unesco Regional Centres already existing in Mexico and Egypt, would not only train field workers in the production and use of visual materials, but would also lay the foundation for future training. These centres would act as important clearing-houses of techniques, would develop research, and would not only link the producer with the user in a single country, but would also establish fruitful contact with work done in other lands. They would help the exchange of information and techniques, assist in planning national programmes and bridge the gaps between various sectors of governmental activity. In other words, they would be so organized as to reflect the needs actually experienced in the village communities. The Seminar approved the basic idea, making it clear that the setting up of visual aids centres for fundamental education and community development would necessarily vary from country to country according to local resources and needs, and at the same time pointing out that the mere setting up of centres did not solve the problem of the lack of understanding of the value of such centres at top level in all government departments. Whatever decision was made the important point was to see that visual aids services were integrated with other agencies working in the villages.

IV - ORGANIZATION OF PRODUCTION

Mr. Graham Crabtree, Unesco audio-visual aids adviser in Indonesia prefaced his lecture on the need to establish visual aids training-cum-production centres by remarking that the sponsors or governments concerned never understand what is involved in organizing production for an effective audio-visual programme which treats the educator or worker in the field as the key man, has faith in him, and backs him up. Basing his views on his personal experience in Indonesia, he proceeded to outline the practical aspects of the matter.

Dealing initially with the question of premises, Mr. Crabtree proposed a programme in three stages. He illustrated this by projections of three charts showing the lay-out at each stage (see plates 1, 2 and 3). The three slides showed:
(1) The minimum facilities required for production.
(2) An expansion and improvement of facilities.
(3) A greater expansion of facilities to make the project more or less self-sufficient.

Slide 1: This plan was certainly not offered as infallible nor as a criterion for organizing production centres for visual aids, said Mr. Crabtree. It was his interpretation of the organizational problem based on experience he had had in working in Unesco AVA projects, government and commercial film production

studios art and printing concerns. It was intended as a starting point for discussion.

ADMINISTRATION/PLANNING: The plan starts with Administration and Planning - Administration referring to director, assistants and office staff; Planning referring to duties of director, assistants, heads of departments or sections in determining the programme of production.

LIBRARY: A first consideration should be library facilities, in particular books for training and research purposes, as well as films, filmstrips, slides and visual materials which would be of immediate value in training and in production. Judging by experience in Indonesia it would be difficult to stress too highly the importance of a well organized and well equipped library.

"Distribution" in Slide One has reference to the films, strips, slides, etc. which in the early stages may be gathered from outside sources and may be required in the various working areas. "Research" refers to planning details and requirements in each production.

TRAINING ROOM: Facilities for lecturing and demonstration are required and this room may be one which can be used for film screenings as well. Provision must be made for "blocking out" this room.

GRAPHICS: A work area for graphics designers is the next consideration. This area must in the first stage not only be large enough for the art staff but also for storage of graphics materials and paper supplies; it must have space for cutting tables, light-panel, type-setting, exhibit and display work.

REPRODUCTION: Facilities for reproduction must be planned adjacent to the Graphics Department, for these two groups work hand in hand. "Reproduction" is shown in two sections - one for the printing of visual materials such as connected picture sheets, posters, charts by silkscreen printing methods (in the first stage by hand-operated methods) - the second section for the printing of informational and instructional materials by duplicators and a small offset machine. The latter requires facilities for production of plates: a small work area as part of this reproduction section.

PHOTOGRAPHIC LAB. AND FILM PRODUCTION: These two must be considered together, as their functions are closely allied. The photo lab. is organized here for all processing and printing work in relation to stills, filmstrips, slides. Two sections are shown for the copying work - one for filmstrips, which requires its own small area; and a second for copying, charts, maps, illustrations, text panels, required for the offset printing and for the production of projectable and non-projectable aids.

In the production of 16 mm films it is necessary to investigate local services and perhaps go through a trial period in using these to determine their exact worth to the planned programme.

This calls therefore for a section organized in a conservative way with equipment and facilities to do all work in 16 mm production with the exception of processing, printing, and sound recording. This could of course only be successful if adequate services were available within a reasonable distance of the centre.

Titling, text frames, animation, illustrations, special effects, models, required in the productions will be done by the Graphics Section.

WORKSHOPS: As there is a constant need for the construction in wood and metal of equipment required in the regular programme of work, a well-organized wood and metal workshop is recommended. For the making of bulletin boards, frames for flip-over charts, special light-panels for hand-drawn filmstrip work, and all the other items required, a workshop is essential, said Mr. Crabtree. Attached to this section is Maintenance, which handles the servicing of working equipment in the Centre.

PROJECTION EQUIPMENT DISTRIBUTION: The handling of projection equipment has been shown in the chart as a separate unit or section, but could in the early stages of the project be incorporated into the Library organization, or possibly the "Maintenance" part of Workshops. Wherever it is placed there must be some supervision of the equipment in its use outside the centre. This is particularly true when one or two motion-picture projectors and slide projectors must be shared amongst a number of field working parties.

POWER AND WATER SUPPLIES AND TRANSPORTATION: These are facilities which must be given special thought in the initial planning of the production organization. An adequate power and water supply is vital. The location of the centre may present problems of both water and power demanding the procurement of a generator for servicing the whole centre or providing additional power. It may mean the sinking of a deep well and the pumping of water into storage tanks to carry over each day's operation. As for transporation, if it is not given sufficient attention, it can have a serious effect on the work programme. The heaviest strain on the centre's transportation resources will come from the field teams, the film production and photo section, the library and the graphics section, probably in that order. These facilities must be budgeted for in early planning for they are items which could eat up a large proportion of the establishing funds.

In each of these departments office facilities and storage facilities must be incorporated into the unit work area.

Slide 2: The expansion involved in the second phase of the plan was described by Mr. Crabtree as follows:

STORAGE: This slide shows that a separation of the Storage facilities from each unit has taken place. Because of lack of working area and the need to conserve space for production activities it is not always possible to have special storage, but it is desirable, said Mr. Crabtree. He

mentioned that unit heads were responsible for keeping an inventory and keeping up with supplies but because of the pressure of work this was a matter easily put aside, resulting in inconveniences at later dates. With a separate unit for storage, responsible for recording and purchasing, petty hindrances to production could be avoided.

RESEARCH: Research is now shown as separated from the library facilities, because there will be a greater volume of work as the centre settles down to active production.

TYPE SETTING: As output increases, separate facilities for type setting will improve the system of production. There will be an increasing demand for setting text panels for both non-projectable and projectable productions.

REPRODUCTION: Incorporated into the facilities for printing visual materials is the provision of semi-automatic silkscreen presses which will enable the centre to produce larger work with greater ease.

FILM PRODUCTION: At this stage, it may be found desirable if not imperative, to expand the facilities of the photo-lab to include processing and printing equipment. This should not be a great strain on the organization if the possibilities of this requirement are foreseen in the original planning of the photographic section. Working conditions in this section can be greatly improved by providing special editing rooms.

Slide 3: TRAINING: In the third stage of the plan which indicates full expansion, there is provision for the addition of one or two rooms for training purposes. This will be determined by the number of trainees in the centre and the manner in which production training is handled with the normal work programme.

LIBRARY: a further expansion of the library facilities provides special organization for the library of films, slides, filmstrips, non-projectable aids, and distribution organization for these. It can now be assumed that production within the centre has been under way for some time and that because of the volume of production it is desirable to separate this service from the book library.

MOBILE VANS: Mobile vans are now connected with the library organization. Transportation facilities should be expanded along with the entire fundamental education programme to provide a more effective system.

EXHIBITS AND DISPLAY: Graphics production facilities are further expanded to separate the work of exhibits and display from designing.

REPRODUCTION: An addition to the reproduction section could be an automatic silkscreen press if the quantity of production required is more than can conveniently be handled by the hand-operated and semi-automatic methods and if outside services for this mass production are not available or cannot be used.

It must be remembered however that increase in reproduction facilities also increases the problem of supply of materials.

An alternative to the automatic silkscreen printing might be an expansion of the offset printing by purchasing a large offset press to print chart size sheets. If this were done the plate-making facilities would have to be enlarged to accommodate a large copy camera, etchers, printing frames, etc.

FILM PRODUCTION: If no services are available for the production of films or if those available are unusable because of poor quality of production, the inclusion of facilities for recording (tape and disc) must be made. This work area could also meet the periodic need for a shooting stage. A small work area for title shooting, special effects work and possibly simple animation shooting may be desirable - this being determined by the size of the original work area provided and its organization.

MAINTENANCE: With an increase in production it will no doubt be necessary to expand the maintenance section not only in equipment but also in staff. There should be a regular system of checking machines and servicing them as they are pressed into greater use.

Mr. Crabtree then pointed out some of the more obvious requirements which need to be kept in mind during the construction of the centre:

The lecture, demonstration and preview room should have "blacking out" facilities, storage facilities, display areas and chalkboard for demonstration work. If this centre is responsible for a major training programme in addition to production, and the training of personnel for that production, the area required for trainees would be 96 square metres. This area is enough for the above requisites and for work tables for 16 students.

Graphics should have good lighting, preferably a north light (in the northern hemisphere). Artists do not require a large working area but enough room to move about comfortably. 32 square metres will accommodate 4 artists and the equipment they require. Exhibits and displays will require a 24 square metre area, which should be separated from the artists' working room. 16 square metres will house the type-setting unit in its final stage.

The reproduction unit for silkscreen offset and duplicators in the initial stage should be provided with 66 square metres of working space.

The area required for the photo-lab will be determined by the type of training programme. The darkroom of 80 square metres has been designed principally for production. In addition to a staff of 6 it could accommodate 4 trainees and with reorganization 8 trainees. This section must have a good water and power supply, ventilation system, development and film loading booths within the lab, and systematic layout of equipment to expedite production and training work. The area required for copying cameras is 20 square metres. To house film production equipment, editing

facilities, work desks, etc., a minimum of 40 square metres is suggested to begin with. Recording rooms must have special construction for sound recording work. Editing, animation and special effects work require approximately 60 square metres.

Continuing, Mr. Crabtree suggested that participants should express their opinions on the basic requirements for each division of audio-visual aids production and draw up a concise guide for workers in this field. The quantity and quality of equipment now available is quite staggering, he said, but from his own experience he was against recommending equipment which might be unknown even if it were less expensive than familiar equipment already in use. Equipment that "looked good" but turned out to be quite unsatisfactory caused additional problems for the production programme. It was therefore extremely important that serious thought should be given to the selection of the tools with which to do the job.

The following points might be mentioned in particular:

In graphics work there is no substitute for good quality working tools and materials. A few good brushes, good quality tempera paint, quality paper, etc. save a lot of trouble and keep artists in a good frame of mind.

Lettering, drawing up text panels and titling are time-consuming jobs and today, with the number of fine type faces available, this work can usually be done by type-setting. If production is on a large scale, it is worth considering setting up a hot-press unit with a selection of type faces or at least a set of fonts and a small hand proving press. In this connexion, it may be noted that rubber-faced type helps to save a lot of time when working in the Roman alphabet.

The display and exhibit unit should have its own set of tools. Sharing tools can cause a great deal of inconvenience.

The semi-automatic silkscreen press or one-man squeegee is a great improvement over the slide system. It is big enough for the production of charts and large posters. The automatic silkscreen press should only be considered when thousands of copies have to be printed.

The small offset press, which costs approximately £4000, means speed and quantity production at reasonable cost. Again, this should only be included if production is planned on a national scale.

In the photo lab, the use of a "home-made" filmstrip printer can prove most useful. This is a contact printer which prints the entire strip in one exposure.

There are many good copy cameras for filmstrip work and cameras for stills work available. Selection should naturally be determined by individual preferences and experience. This also applies to the selection of equipment for film production - including editing equipment, recording equipment projectors, screens, generating equipment and lighting facilities.

Dealing with the question of staff, Mr. Crabtree emphasized the absolute necessity of getting competent personnel; this would depend largely on the progressiveness of the educational system as a whole and the availability of persons with knowledge of this particular work. Standards must be set high, even if they have to be reduced a little when the actual selection takes place.

The number of specialists to be recruited will depend on the scale of the project. The Director should be an "all-round" man with vision and a sound understanding of all aspects of visual aids work. He must be a trained educationist. The two departments of graphics and photography should be headed by specialists, the graphics man in the early stages of the project doubling as director of both the designing and printing establishments, and the photographer directing film production and the laboratory. As personnel is trained, each department should be assigned a director. With experience, each person gradually finds his niche.

Mr. Crabtree then went on to discuss training which, he said, must not only take technical know-how into account, but also relate this know-how to the psychological aspects of the work. It must follow a logical pattern including not only the step-by-step procedures in each type of production but also the relationship of one department to the other. A suggested outline syllabus for a training centre was as follows:

1. Introduction: history, objectives.
2. Types of aids: classification.
3. Using teaching aids: introduction.
4. General graphics training course (non-projectable aids).
5. Production of teaching aids (projectable aids, but not including film production).
6. Practical experience in using aids.
7. Equipment: types, operation, servicing.
8. Application of teaching aids (how to organize visual aids programmes).

All training, Mr. Crabtree reiterated, should be closely linked to objectives, and these should be outlined at the beginning of the programme. Periodic lectures, practical demonstrations of the use of materials, discussion and evaluation would be a regular part of the training session. Because most trainees have little knowledge of art and little drawing ability, the introduction of a general graphics training course was strongly recommended. This course should follow a strict pattern: first, testing of students' powers of perception for the purposes of visual representation and of their ability in handling artistic tools; next, instruction in lettering, using ruling pen and compass, perspective, shading, using colour, pencil, ink, tempera; then layout and design, enlarging, reducing and so on. The principle should be to instil in the trainee's

mind the necessity of a direct and simple approach to visualization and to dispel his fear of attempting to put his ideas into visual form because of his lack of technical knowledge and skill.

When he goes on to the work of production, the trainee must understand methods of planning and the relationship of director to field worker to producer, before studying the actual techniques of production. The "unit" system was suggested, whereby a number of trainees are assigned to one project where they jointly plan and do research under the supervision of the director of the centre and the department heads. Work is followed through to final production. This type of training requires thoughtful planning but allows of more control than individual project work. Groups of four to six persons can be organized in this way. As the trainees become more proficient this system is abandoned and individual assignments are given.

Mr. Crabtree suggested that the training of ordinary staff and of specialists should both be handled at the same time, the staff taking part in all demonstrations and lecture work and receiving their technical training from their department heads in job assignments. Arrangements should also be made to give advanced training to the most competent staff members and students, through fellowships or appointments to special organizations within the country. This is part of the planning necessary for the future expansion of the centre's activities.

Referring in passing to the general organization of a film school, Mr. Crabtree presented a basic plan for the consideration of the Seminar:

1. Planning
   Objectives, budgets, film style and make-up, use of outside services, production contacts, etc.
2. Research and Scripting
   Research methods and procedures, script structure, style, treatment.
3. Direction
   Co-ordinating of film production requirements, shooting, titling, special offsets, etc., direction of photography, actors, recording etc.
4. Photography
   Exterior and interior shooting, titling, special effects work, animation, etc.
5. Editing
   Methods, techniques.
6. Sound
   Synchronized and non-synchronized sound and speech, music, editing, re-recording.
7. Processing and Printing
   Methods, techniques, etc.

In all branches emphasis should be placed on the need for imagination and ingenuity in producing aids, the realization that ambitions must be governed by practical possibilities and that content is more important than quality if the visual media is to be effective and of value to the educational programme.

Continuing, Mr. Crabtree said that the successful operation of a visual media production centre depends on a sound planning and administration system. On the administrative side, it is imperative that government or sponsoring directors should fully understand the objectives in relation to the organization (a process which is never ending) and operation of the centre and appreciate the complexities and problems in the production of visual media. The success of the project will depend very largely on the promotion of favourable relations between sponsors and administrators. The Director of the centre is in the same way responsible for unity of thinking and action within the centre itself; and this can only be achieved if he maintains a vital and sincere interest in all the details of production and related matters - by such means as regular staff meetings. The planning of production is directed to the immediate needs of educational work. Researchers study the subject for production and discuss all aspects of it with the department heads and with the production personnel who are to handle the work. The head of the department thereafter takes control but is in constant touch with the researcher or sponsor of the project. The department head should never become simply a figure-head.

In conclusion, Mr. Crabtree dealt with the question of budgets. He suggested five requirements which might be used as a guide, due allowance being made for local conditions.

1. Estimation of establishing costs: includes equipment materials, construction of divisional areas in building and special items, furniture, etc. Additions to this would be building construction costs or rental and staff costs in the case of non-governmental organizations.
2. Estimation of operational costs: materials, construction work, maintenance costs, transportation, medical expenditures.
3. Understanding of government finance system: procurement of funds and payment.
4. Control of budget: careful consideration of requirements, planning priority purchases, an effective inventory system.
5. Estimating budget requirements for future plans and expansion of the centre: assessment of expansion of production and training facilities, additional equipment, materials, staff and working quarters required.

DISCUSSION:

Some participants, while warmly welcoming the proposals advanced for setting up a visual aids centre, were worried by what they felt might be an over-elaborate project. Even the first stage appeared to be beyond the resources of certain countries. It was pointed out that while the scheme would have to be adjusted according to local conditions, it represented in fact the barest

minimum required to ensure the establishment of an efficient centre for fundamental education and community development. The three-stage approach has the advantage of allowing a country to assess its requirements and act accordingly, moving to the second and third stages only when programme and activities demanded this expansion. The main point brought out in the paper was that the organization of any production and training centre should be based on needs actually experienced in the field. Because the field worker or teacher is in the final analysis the key man in fundamental education and community development programme, all organization should be planned in accordance with his needs. This means that the organization of facilities for training teachers in all aspects of audio-visual aids work, and the organization of a production centre as a service to teachers, is in fact "backing up" the training programme. The centre proposed would function on a national level and would inspire the setting up of similar but smaller centres if the area to be covered were too large for a single national centre. It was emphasized that the flexible approach of phased development was a prime necessity in planning.

The suggestion that perhaps in underdeveloped countries it would be better to postpone the organizing of such a centre and to concentrate on persuading existing teacher-training institutes to open audio-visual sections was ruled out as impractical and not conducive to the preparation of adequately equipped village-level workers or educators since their specific interests would tend to be overwhelmed. Again, participants emphasized that the purpose of the visual aids centre should be not only to train educators but also to do research which would assist the worker in the field and make him more effective as a link between the producer of aids and the consumer. No teacher-training institute could possibly fulfil this function. In the countries of South and East Asia there was a considerable lag in this respect, because many governments still considered this work relatively unimportant. The establishing of such a centre, it was pointed out, would also make it possible to popularize the idea that education at every level - primary, secondary, high school and college - should make use of audio visual media.

Special stress was laid on the need for these centres to do follow-up work and evaluation. It was tentatively suggested that this work might be entrusted to a social scientist working in close co-operation with educators in the field. The latter, having been trained in the centre in the effective use of aids, would have much to contribute and would not be in the position of some of the earlier-type educators who could easily be made to submit to administrative dictates from audio-visual centres which were not really a part of the fundamental education and community development programme. Under the new system, it was felt, the educators in the field would receive recognition for their work and might be encouraged to start smaller local units for visual aids, an activity which would certainly reinforce the research co-ordination and training at a national visual aids centre.

The Seminar was unanimous in urging Unesco to recommend strongly to the governments concerned that no visual aids project be launched without prior research, study and understanding of what was required to ensure success; that all organization should stem from the field teacher; that objectives on a provincial or national scale should be clearly defined; that well-trained teachers should be available to implement these objectives; and that visual aids training and production centres should be designed to fulfil training and production requirements of the fundamental education and community development programme. In addition, steps should be taken to educate the sponsors - that is, the governments - to adopt positive attitudes; to have faith in the educator in the field; to back him up as the key man whose needs cannot be shelved; and to give encouragement and a free hand to the artist who is the backbone of any visual aids service. In this connexion the Seminar stressed the fact that in any organized programme, it is important to guard against being rushed by too many demands; and also that the sponsors must be made to realize the limits of output of a production organization which has to have time to reflect and to create. For this, both money and enlightened sponsorship are necessary.

Finally, the Seminar strongly recommended that a concise guide on the basic requirements for the setting up of audio-visual aids training and production centres should be prepared by Unesco.

V - DISTRIBUTION

The Seminar was fortunate in getting Mr. Charles W. Marshall, Asian representative of the National Film Board of Canada, to introduce the problems of distributing audio-visual aids. Mr. Marshall, who has had fifteen years' experience in the distribution and use of films and filmstrips, concentrated particularly on these two media, declaring that much of the experience gained in

these fields would apply to the other visual and auditory aids.

To begin with, he defined the subject to be discussed. Distribution of audio-visual aids, reduced to its simplest terms, simply means finding new audiences for existing material, or finding new material for existing audiences. He explained that although this session was dealing mainly with the mechanics of distribution, as other sessions were dealing with evaluation and utilization, it was difficult to ignore completely the qualitative, and to confine the discussion entirely to the quantitative aspects of the subject. He suggested that some time be devoted to the consideration of distribution goals in relation to the nature of the material to be distributed. By distribution goals, the speaker meant the type of situation which confronts an organization such as the National Film Board of Canada, when it seeks to extend the distribution of its audio-visual products to other countries. In general terms the goals of such an organization can be simply stated as, first, to increase international understanding and, second, to help with any programmes of development for which it can provide suitable material. But when applied to actual field requirements, these broad principles or policies require more precise definition.

The question which first arises is that of language. To what extent will the value of a film or filmstrip increase if a version is made in a local language? Mr. Marshall suggested that in the majority of cases the answer is: little or none! Where visual aids depict unfamiliar costumes, environments, conditions and practices, it is extremely doubtful whether a mere change of language will help the members of an audience to identify themselves with the subject. In many situations, where the scenes depicted do have some meaning in the experience of the audience members, it is likely that there will also be some familiarity with the original language of production if it is international in its scope. In setting distribution goals, therefore, it can be completely unrealistic to plan for mass distribution of certain material which by its nature is incomprehensible to the people who are to see and use it.

Mr. Marshall also suggested that time might usefully be devoted to considering the rôle of visual aids in areas that are largely illiterate; the effectiveness of integrated programmes of films, filmstrips, posters and take-home picture leaflets in motivating people to action and in changing attitudes; and possible ways of exploiting the emotional impact of sound motion-pictures - an impact which is additional to the intellectual appeal that they share with other aids.

Nor would any Seminar be complete without some examination of the purposeful distribution of films, as distinct from their random distribution as a form of recreation. To do this, it would be necessary to decide whether we are looking for impressive statistics of showings and attendance, or seeking to help people improve their conditions of life. Perhaps we are naive at times in our assessment of the impressions that films make on the thinking of audience members. It might be profitable to categorise films in more clearly-defined groups, particularly if the merits of commercial release through theatres or cinemas are to be considered. Another reason for keeping qualitative distribution constantly in mind relates to the link between distributor and producer, for it is essential to know what is found most useful and why, what falls short of its objective, what succeeded and why, etc.

Mr. Marshall suggested that it might be useful to examine and record the minimum physical requirements of any visual aids library and to go on from there to the make-up of more adequate types of libraries which not only supply requests for material but also actively promote its use. Here a distinction would have to be made between libraries whose objectives are defined by the sponsors and those which are set up to meet the needs of the groups they serve.

All distribution work has one common objective - to get the right aid to the right place at the right time; and to do this as quickly and inexpensively as possible. This of course raises the question of the merits of centralized service, as opposed to decentralized service and of certain economic alternatives such as circuit distribution and shared use; for all those who have to work with limited budgets are constantly conscious of the need to develop more economical methods of making use of the resources available.

Since we must constantly think both of the quality and quantity of distribution, it follows that the distribution of projected aids requires constant awareness of equipment, its availability and suitability. In self-protection, a film library requires assurance that the equipment on which its films are to be shown is in good condition and competently operated. There is much to be said both for and against the standardized use of one particular brand of equipment, but whatever course is adopted the items of cost and dependable servicing facilities, preferably by the manufacturer's agency, must be given first consideration.

The related questions are many. What are the obligations if any, of an audio-visual library to provide information and perhaps services in connexion with equipment? Since having visual aids but no equipment is like having ammunition without a gun, the availability of equipment is an inescapable problem. What are the merits and drawbacks of providing services through self-contained mobile units as opposed to the building up of resources of local equipment? There is also the problem of getting competent operators or projectionists.

Another question which might be discussed was

that of providing consolidated catalogues and directories of all sources of free visual aids within a given area. This is particularly important in relation to sponsored films, in view of the extremely large numbers that are available free of charge.

Mr. Marshall concluded this introductory address with a suggested outline of questions that might profitably be dealt with in the discussion that was to follow.

DISCUSSION:

Some interesting information came to light during the discussion about the distribution of audio-visual aids. It became apparent that, with a few exceptions, in the countries of South and East Asia the majority of projected aids are received from sources outside the region and therefore seldom reflect the real needs of the village communities. Even in the case of non-projected materials which are locally produced, a distribution system in which the user's preference is the primary consideration has yet to be worked out. Some countries were making attempts to remedy this state of affairs, but the effort was haphazard; selection was largely directed by government policy, but this did not necessarily mean that it corresponded to the basic requirements of fundamental education and community development. The larger the country, the greater the lag in establishing distribution network reflecting the real needs of the people. A carefully studied plan for economic and social development under government authority is an absolute necessity, and ways and means must be found of fitting a distribution system into this plan, taking into account the requirements of the community.

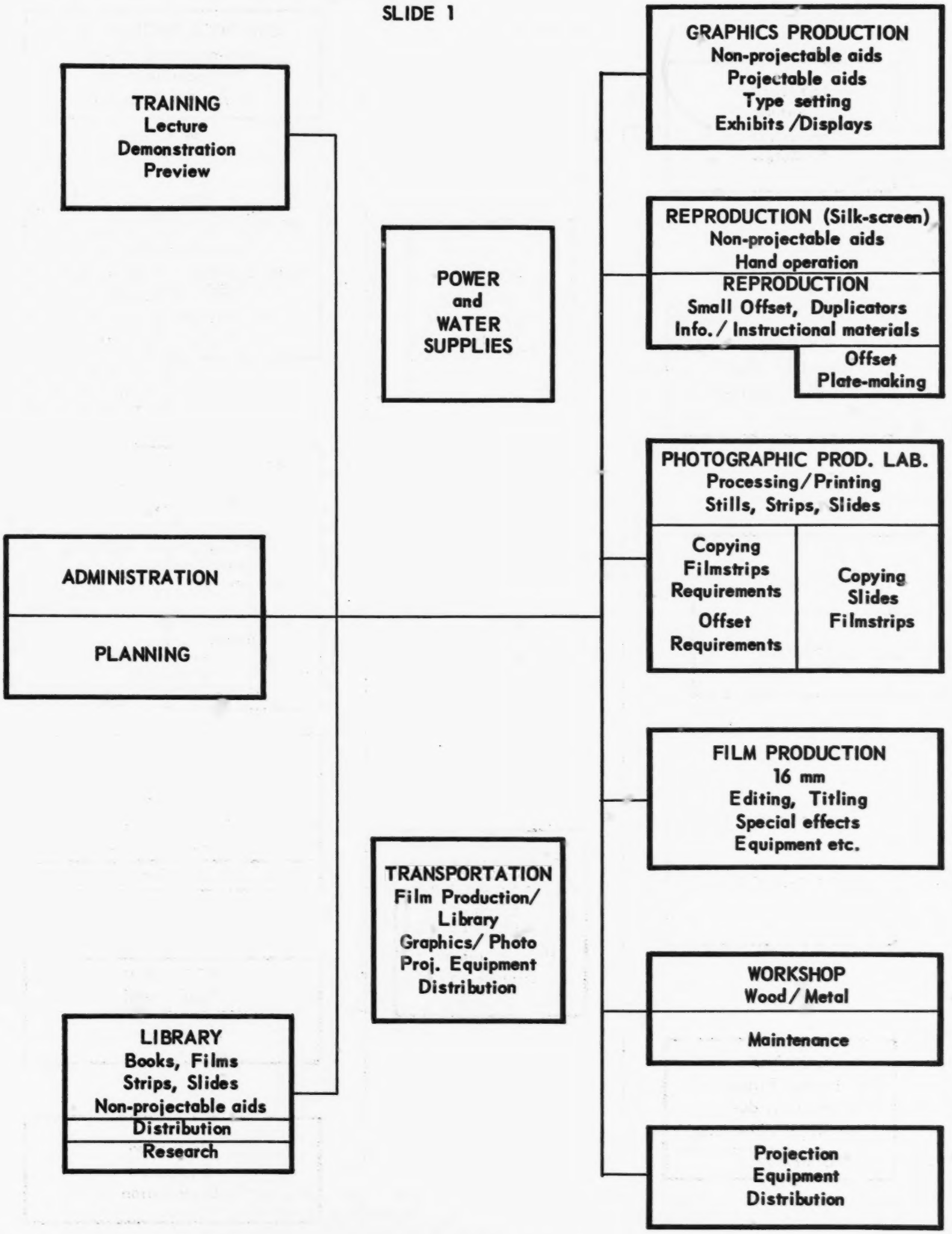
Participants in the discussion were of the opinion that a first step towards developing better and more effective distribution of audio-visual materials would be to establish special libraries for this purpose. Such libraries were few and far between - and some countries did not even have the rudiments from which they could be developed. In this connexion the advantages and limitations of centralized and decentralized distribution, especially with regard to films, were discussed along with related questions such as specific libraries linked to sponsor's objectives and general libraries meeting the needs of users. It was generally agreed that, while the availability of resources and funds would dictate development from country to country, by and large, the system of block circulation from centralized libraries (i. e. the distribution of a number of films within a definite area and over a given period) was one possible way of overcoming the grave shortage of libraries and ensuring frequent and more effective use of limited materials by a larger number of organizations. Programmes should be selective and frequency of use should always be a major consideration in the distribution of materials. As far as possible, "travel-time" between distributing centre and user would have to be reduced to the minimum to increase frequency of use. In addition, considerable attention would also have to be given to careful packaging and transport.

The whole problem of equipping and properly maintaining audio-visual aids libraries, in view of the climatic conditions in the region would have to be considered carefully. More funds were needed to ensure that materials already housed did not deteriorate, and to replace material already deteriorated or otherwise damaged. These libraries should be given the equipment they need to service and preserve audio-visual materials, and if possible, should have temperature and humidity controls. To deny this equipment would be tantamount to destroying the materials available. Participants expressed their views on what they considered to be the minimum physical requirements of libraries, such as adequate storage facilities (preferably steel racks), sufficient working space (tables, desks, files, card-indexes), packing and shipping facilities. There was a marked preference for the alphabetical system of storage classification as opposed to the numbered system as regards both convenience and saving of space. It was also suggested that, in order to relieve the strain on such libraries, non-projected aids services should be decentralized as far as possible.

Dealing with the question of promoting the use of audio-visual aids, participants stressed the need for a clear statement of operating rules and conditions, a simple system of registering borrowers and the type of equipment in their possession, the preparation of simple forms for advance and current bookings, adequate catalogues describing resources, and for mailing lists that would enable libraries to inform potential users of materials available. It was recommended that each library should prepare its own forms for acknowledgement of bookings or substitutions, for advice of shipment and due back date, for due back control, for acknowledgement of return shipment and for evaluation or audience reaction. Libraries should also develop the users' sense of responsibility and impress upon them that careless handling of materials results in a reduction of resources. Warnings to careless users that they risked losing the library services had been found to be effective. This approach was certainly better than merely locking up libraries for fear of damage or loss, which was a not uncommon practice in certain areas. Regular inspection and maintenance of materials was of paramount importance and should never be interfered with. Practical measures such as the placing of simple seals on the holes in film reels, the use of carbon tetrachloride for cleaning films (adequate ventilation precautions being taken), and the vacuumating

VISUAL AIDS PRODUCTION ORGANIZATION

SLIDE 1



SLIDE 2

TRAINING
Lecture
Demonstration
Preview

STORAGE
Graphics/ Photo
Printing Supplies

ADMINISTRATION

PLANNING

RESEARCH

LIBRARY
Books, Films
Strips, Slides
Non-projectable aids

Distribution

POWER
and
WATER
SUPPLIES

TRANSPORTATION
Film Production/
Library
Graphics/ Photo
Proj. Equipment
Distribution

GRAPHICS PRODUCTION
Non-projectable aids
Projectable aids
Exhibits/ Displays

Type setting

REPRODUCTION (Silk-screen)
Non-projectable aids
Hand operation, Semi-automatic

REPRODUCTION
Small Offset, Duplicators
Info./ Instructional materials

Offset
Plate-making

PHOTOGRAPHIC PROD. LAB.
Processing/ Printing
Stills, Strips, Slides,

Copying
Filmstrips
Requirements

Offset
Requirements

Copying
Slides
Filmstrips

16 mm processing
printing

FILM PRODUCTION
16 mm
Titling
Special effects
Equipment, etc.

Editing

WORKSHOP
Wood/Metal

Maintenance

Projection
Equipment
Distribution

Stage 2 extensions shown thus ------

SLIDE 3

TRAINING
Lecture
Demonstration
Preview

TRAINING
Lecture Demonstration

TRAINING
Lecture Demonstration

STORAGE
Graphics/ Photo
Printing Supplies

POWER
and
WATER
SUPPLIES

GRAPHICS PRODUCTION
Non-projectable aids
Projectable aids

Type setting

Exhibitions / Display

REPRODUCTION (Silk-screen)
Non-projectable aids
Hand operation
Semi-automatic, Automatic Press

REPRODUCTION
Small Offset, Duplicators
Info./ Instructional materials

Offset Printing
(Large press)

Offset
Plate-making

Extension
Plate-making
Servicing

PHOTOGRAPHIC PROD. LAB.
Processing/Printing
Stills, Strips, Slides,

Copying
Filmstrips
Requirements

Offset
Requirements

16 mm processing
printing

Copying
Slides
Filmstrips

ADMINISTRATION

PLANNING

FILM PRODUCTION
16 mm
Equipment, etc.

Editing

Recording
Interior Shooting

Special effects
Titling, Animation

RESEARCH

TRANSPORTATION
Film Production/
Library
Graphics / Photo
Proj. Equipment
Distribution

Mobile vans

WORKSHOP
Wood/Metal

Maintenance

Maintenance

LIBRARY
Books

Films, Strips, Slides,
Non-projectable aids

Projection
Equipment
Distribution

Stage 3 extensions shown thus - - - - -

process for preserving new prints and negatives were recommended to all libraries.

Taking note of the fact that these libraries must have adequate funds, and that there can be no such thing as an absolutely free service in view of the inescapable costs of operation which must be underwritten, participants in the Seminar discussed the question of whether a nominal charge should be levied on the user. There was some difference of opinion, but it was considered that if this practice was adopted it would certainly help to ascertain the needs of the users, enhance the value of the service, and develop the idea of self-help. It was repeatedly emphasized that no real purpose was served by using audio-visual aids if the sole object was to pile up imposing statistics or reports. Participants warmly approved every attempt to do a bigger job. More expeditiously and more effectively, but reminded workers in the field that this could only be achieved if the distribution system corresponded to the real needs of the village communities. All attempts to integrate the use of various audio-visual aids in a single line of action or a current programme were most valuable and demanded close co-operation between those in charge of distribution and those handling the materials. An interesting discussion took place on the use of "international sound tracks", or film tracks composed of music and sound effects but without a spoken commentary, leaving it to the educator or field worker to provide a commentary in the local dialect with the aid of a written commentary sent with the film. Participants were of the opinion that this approach demanded considerable ability on the part of the field worker but that it could be most effective. Some suggested the use of a completely silent film with a spoken commentary by the local field worker.

In view of the absence of organized sources of supply of films and filmstrips especially suitable for fundamental education and community development work in South and South East Asia, the Seminar was strongly of the opinion that Unesco should recommend to various member governments in the region that they establish libraries for this purpose. In this connexion, governments or sponsors would have to be persuaded to do more than at present to build up stocks of audio-visual materials and to train staff for distribution services.

VI - UTILIZING VISUAL AIDS

Mr. G. K. Athalye, who is a Unesco expert working in Thailand, opened his address by reminding the Seminar that visual aids, like other instructional aids, should be studied in relation to the object to be achieved. With this in mind we should give some thought to the advantages to be gained from the use of the various types of visual aid. It might be helpful, before studying this question, to consider certain points such as:

the place of visual aids in community development;
the tools of instruction;
the users and their training;
methods and pedagogy.

The first of these points had been discussed in the section dealing with the rôle of visual aids. With regard to the second, which is concerned with the visual process of learning, it should be remembered that learning takes place outside the classroom as much as inside. In other words, learning is simply the transfer of knowledge from those who know to those who don't. The choice of the means to be used obviously depends on the situation and the object in view.

Mr. Athalye urged the participants in the Seminar to study carefully certain conclusions arrived at at the Messina Seminar concerning the advantages and limitations of various visual aids. These must be approved or amended on the basis of the experience gained during the last five years. For example, it had been said that blackboards were not readily available or easily transported in isolated areas. But in some areas of India and Thailand teachers have now been trained to make their own portable blackboards of the roll-up type from stiff brown paper, lamp black, glass powder or fine sand, and glue.

With reference to the utility of village drama as a tool of instruction, Mr. Athalye approvingly quoted Mr. Pickering's article (Fundamental and Adult Education Bulletin No. 4, 1957) on village drama in Ghana and claimed that the three main reasons advanced to underline its growing importance could be applied to the countries of South and East Asia:

1. Knowledge of its potentialities had grown with the years;
2. Certain specific needs in mass education have arisen which experience shows are adequately met only by village drama;
3. Village drama is the most truly Ghanaian audio-visual aid because it depends upon a nation-wide aptitude and liking for drama and because of its intimate relation to local customs and traditions.

Mr. Athalye said that all workers in the field were concerned with creating an atmosphere of goodwill in the villages and they would agree

that village drama served this purpose admirably.

With regard to the relative value of the instruments or tools of instruction, Mr. Athalye declared categorically that no one means is intrinsically superior or inferior. In the hands of a good educator any instructional aid is effective because, facilities permitting, he knows exactly what is needed in a particular set of circumstances. He never expects a miraculous result from this or that particular audio-visual aid - any profound effect demands an unremitting effort of creation and production. "The secret of effectiveness", according to Mr. R. Le Franc, "does not lie in any one document whatever its value, but in the series; the effect of documents is cumulative". Participants would support or reject this view in terms of their own experience.

Community education, as Mr. Fred Wale has aptly pointed out, is not the purchase of a sound-track fully equipped with all the latest projection equipment, commissioned to ride into the hills, the plains, or the desert to show films to the people on subjects that someone not in the audience considers it important for the audience to see. It is not a Walt Disney cartoon on the effects of impure water followed by a simple attractive poster of Indians in their native dress. It isn't flip cards, flannelgraphs, filmstrips, puppets or any of these useful inventions. It is none of these, and yet it is all of these. It is all of these when they are so closely interwoven into the fabric of the whole that the fabric would be torn if one or the other were removed. When the writer, the film maker, the graphic artist, and the educator are working in complete agreement as to purpose and procedure, then and only then will any or all of these media be used successfully in a community education programme.

It is true, Mr. Athalye said, that in a well organized community education programme, various consultations take place, meetings are held to effect co-ordination in the work of different departments, and the educator seeks the co-operation of the visual aids section. Yet still the question remains as to whether we work as a team when the need for production of a film or filmstrip or even a humble non-projected instructional aid is felt in connexion with a specific problem on hand. No fruitful results can be expected unless and until this idea of team-work in production of visual aids is put into practice. Have we done anything to achieve this? If not, what are the obstacles in our way? Are there any means by which these obstacles could be overcome?

A further question is whether visual aids, particularly films, present specific difficulties in interpretation for unenlightened audiences. Very few had attempted or cared to examine the film media for its emotional effect, for its intellectual hold, and for the resulting action after its use. It was generally considered that the yardstick for measuring these three factors was non-existent. A discussion of this question which might well be referred to was the paper by Dr. Evelyn Wood of the Allahabad Extension Training Centre, entitled: "Evaluation of effects produced by using Audio-visual Aids with Village Audiences in India." Mr. Athalye suggested the application of assessment tests such as those outlined by Dr. Wood and warmly supported the remarks made by Mr. Lefranc about presentation and audience preparation.

Continuing, Mr. Athalye dealt with the third factor which conditions utilization. What qualifications should users possess?

There are instances of audio-visual mobile units having been considered to be too valuable as Government property to be entrusted to a teacher or educator, because, supposedly, teachers are bad administrators. So under the dignified designation of "Officer", a law graduate who sees no future in a legal career and happens to apply for the job, is put in charge of the mobile unit, with a driver and an operator of the projector to match. The film show programme, as it is usually called, is planned by the officer in charge, just a few minutes in advance. The officer sees to it that the films which are likely to please the local dignitaries of the village where the unit happens to be are shown by his operator. The programme is over, the officer is praised for the very interesting evening and an entry is duly made in his diary that "the village community learned quite a lot about the democratic way of life from the film show."

It is not sufficiently realized that the provision of costly equipment for community development programmes is mainly for the education of the community and not just for the entertainment of a privileged few. This sorry picture, Mr. Athalye said, owes its origin to the fact that the education of the community is, more often than not, completely overlooked. Mr. Fred Wale has put it well: "Programmes of audio-visual aids or material that best serve the deeper purpose of community education deal with people, not things."

Mr. Wale states the case for responsible use of educational aids forcefully when he says that "it would be wasteful and discouraging to place carefully-designed educational products in the hands of someone who by training and by nature is no more than a 'projectionist'". Does this mean that the user-educator should not concern himself with the technical side? Should he not also be a good projectionist? Should he not be in close contact with the producer and participate in "an integrated audio-visual product?" The answer to all these questions is provided in one sentence. The educator is the key man who knows what is best in specific circumstances. Innumerable examples can be cited of the versatility which is demanded of the educator who is also required to be an audio-visual aids specialist. If he has to use non-projected types of visual aids for his teaching, he must know how to get his planned instructional aids prepared by himself or

by his helpers - the artist, the carpenter, the modeller, etc. As for posters, charts, flannelgraphs, diagrams, etc., if they are required for general use and duplicated copies are desired, they must be technically perfect. If he has to give guidance to teachers in organizing the aids programme, he must know the philatelist's method of collecting stamps, the naturalist's way of collecting specimens of shells, butterflies, stones,etc. When he is using teaching aids depending on projection, it is an asset for the educator to know the first principles of electricity, optics, photography and the technique of preparing slides, filmstrips and films. And he must be able to state his requirements clearly to the producers of such material.

All this goes to show why training is necessary both for the educator, who is the user of material, and the producer, who is intimately connected with the problems of the educator.

Mr. Athalye insisted that the user should have a fundamental training as an educator with complementary training to enable him to master the latest means of communication. It would seem indispensable, therefore, that specialized courses should be established for this purpose in pedagogical institutions and in national and regional audio-visual centres and any other similar institutes.

Dealing with the fourth conditioning factor - methods and pedagogy - Mr. Athalye pointed out that although community development is chiefly concerned with the introduction of new techniques, it is also concerned with attitude building and is therefore greatly influenced by community education. In this respect there are a number of specific principles of a pedagogical nature that should be kept in mind by the users of visual aids:

(a) The need to eliminate mistrust or dislike of groups with regard to the use of audio-visual aids and to create a sympathetic attitude cannot be over-stressed. The instrument serving the group is not simply the device or machine, but the activity which can be conducted with and around it. A trained educator, therefore, sees to it that mutual co-operation between him and the group is achieved through a clear understanding of the purpose for using these instructional tools. An intelligent and efficient first presentation will help to avoid frustration on subsequent occasions.

(b) The necessity for motivation. The problem of getting adults together for study and inducing them to continue this activity involves more than methods or pedagogical principles. Real motives are necessary, and for this reason it is the primary duty of the educator to familiarize himself with the aspirations of the groups and individuals in his charge. The importance of such psychological factors as compensation for a sense of inferiority, the idea that the acquisition of knowledge will lead to superiority and prestige, the desire to escape from the stigma of ignorance, must also be taken into account.

(c) Integral education implies that learning is an aid to living, that it is the means to an end and not the end itself. The task is not so much to teach adults different subjects like history, geography or sociology, but to use the data and the results of those disciplines for the purpose of elucidating or explaining situations which are part and parcel of the lives of the men and women concerned.

(d) The informal approach used in fundamental education is necessary because it is less fettered than the formal education given in primary and secondary schools and in universities, which is burdened with curricula, methods and standards, examinations and certificates.

(e) It is the business of the educator to ascertain or visualize the professional preoccupations of his charges and to select his material from the complex infinity of sciences and techniques in order to devise a teaching method which organizes that material into a living and progressive whole. In other words, functional education must be based on the environmental conditions of the community.

(f) Active participation by learners goes a long way to help them retain what they learn. It is said that people retain an average of only 20 per cent of what they hear, 30 per cent of what they see, 50 per cent of what they both see and hear and 70 per cent of what they actually do for themselves.

A study of these aspects of methods and pedagogy would help answer many questions: how to build up audiences; how to make them into active and coherent groups; how to stimulate them; how to lead them; how to organize discussions; how to make them meet regularly so that continuity of education can be achieved. These questions lead to the main question of distribution, i. e. how to build up a network of audiences which forms the basis of distribution services.

In conclusion Mr. Athalye dealt briefly with several questions of practical pedagogy, such as the selection of appropriate subjects, programme building and typical methods of showing films, and the difficulties in the use of films.

DISCUSSION:

After agreeing that in fundamental education and community development the choice of tools used must depend upon the sort of audience in view, participants drew attention to the lack of team work in the preparation of audio-visual materials. While educators in the field should be helped by specialists or experienced persons to utilize the materials at their disposal effectively, the producer of these materials should be assisted by someone familiar with local attitudes. This would require close co-operation, both at the pre-production stage and during actual production,

between the maker of aids, the specialist in the subject, and the field worker. Participants were firmly of the opinion that the pilot projects to investigate local attitudes and reactions were an essential preliminary activity to the preparing and launching of any audio-visual programme. It was pointed out that this was one of the tasks to be entrusted to the proposed visual aids centres.

Tackling the urgent question of building bigger audiences in the village communities, the Seminar considered that there were a number of factors which contributed to the fuller utilization of visual aids. The educator or field worker must be trained to build up an atmosphere of confidence in the village communities, to avoid suspicion and misunderstanding, and to create a receptive and sympathetic attitude to the use of visual aids. Unesco was urged to consult with Ministries of Education on this problem and to supply experts, specialists and advisers whose job would be to train teachers to teach other teachers - a rather lengthy process but a most necessary one. The necessity for motivation or inducement to study was stressed. Participants declared that very little was being done in this respect by the countries of the region, nor was the effectiveness of the integrated use of various aids and the need for co-operation between informal, functional and active education fully recognized by administrators, specialists, educators and field workers. The experience of participants had shown that so long as education was community-centred and grew out of the needs of the community it continued to attract more and more people; that education should be informal as far as national traditions allowed; that teaching practices should not be modelled on those used in schools and colleges; and that there should be latitude in the content of the programme. The main purpose of the programme was to keep the people occupied and to make them aware of their collective power to bring about social betterment. Only if this were done, could it be said that utilization of visual aids was fully effective. The seminar recommended that in order to assist this process, the governments of the region should be urged to establish general audio-visual courses in all national and local pedagogical institutes. Such a step would help to develop co-operation between all sections of the teaching profession, remove mistrust and enrich both theory and practice.

The utilization of films was discussed in detail with particular reference to whether they were understood by village audiences. Experiments in underdeveloped areas suggested that the most profitable use of films would depend on whether field workers or educators first introduced the film to audiences or whether they were satisfied with merely projecting it; whether they attempted to explain the devices used by film makers to represent the passage of time, and so on; whether they conducted group discussions after the showing of the films, etc. While admitting that in village communities far from the towns the use of films presented some difficulties, the participants were of the opinion that audiences learned quickly. The films used must, however, be specially designed for village audiences. The single idea, the simple story, slow editing, the strong visual image and live actors, and at the same time the avoidance of "tricks", abstractions, complicated animations and graphs, helped to increase the utility of the film as an aid in fundamental education and community development. In addition, film programmes should not range over a variety of unrelated subjects, for this made comprehension more difficult. With regard to form and content, the meeting insisted that in films prepared for village audiences the producers should search for simple straightforward forms to portray the vital and all-important content.

Extending the discussion to cover the commercial feature film, the Seminar was unanimous in recognizing the useful purpose which these films, carefully selected, could serve in rural areas. Films on the lives of famous men, religious and social leaders, and films based on history and legend not only entertained most audiences but also helped to educate them. Participants considered that the commercial feature film occupies a most important place in the education systems of a poor country where, because of illiteracy and poverty, the other media of mass communication are not developed and touch only a minute section of the population. Some argued that certain of these films have done more harm than good, but pointed out that others can be a powerful instrument in the hands of the educator. However, if the cinema is to play a useful rôle in the great task of reconstruction, and prove valuable in fundamental education and community development, administrators and the authorities concerned must begin to appreciate its tremendous possibilities and give it the recognition and encouragement it so richly deserves. Participants urged governments to make extensive use of specially selected feature films in the rural areas and to help producers to reflect in their films the drama of the changes taking place in the countries of South and East Asia. In this connexion, Unesco was urged to recommend to various governments the setting up of film societies served by well-stocked libraries to meet the needs of both urban and rural areas.

VII - PROBLEMS OF EVALUATION

In his introductory talk on the most controversial subject before the Seminar, Professor Charles Madge, a social scientist attached as a Unesco expert to the National Fundamental Education Centre in New Delhi, opened proceedings by suggesting the limits within which it would be useful to confine discussion. Evaluation in general would be too wide a subject. "Evaluation of audio-visual aids in fundamental education and community development", might on the other hand, be too narrow. He suggested a compromise: "Evaluation in fundamental education and community development with special reference to audio-visual aids." This, he felt, would enable participants to avoid having to consider audio-visual aids in unrealistic isolation from the context for which they are designed and in which they are used.

Professor Madge explained that when we "evaluate" educational methods or materials, we seek to assess performance on a more systematic and precise basis than ordinary fallible human opinion, and we try to make use of measurement whenever there is something that we can usefully measure. He urged that we stick to this use of the term "evaluation" during the Seminar and not mix it up with the everyday process of forming a judgement. Systematic evaluation is far from easy if it is to attain any degree of accuracy, because it takes place not in the laboratory but under field conditions. Four problems arise which, Professor Madge declared, have by no means yet been solved.

1. From a technical point of view, the basic problem is the problem of control - that is, how to control the conditions under which tests, measurements and observations are carried out. Evaluation involves a check-up on (a) the original or baseline situation, (b) the methods used to change it, and (c) the results obtained. To record these three stages satisfactorily under field conditions is a full-time job. And there is an added difficulty: changes in the situation at the final stage may be due to factors outside the control of the evaluators, and it is not easy to separate the effect of a particular method or combination of methods from the effects of such extraneous factors.

For example, after a nutritional campaign has been running for a few years, there may be a decline in deficiency diseases; but it may not be possible to determine how much of the decline was due to the nutritional campaign and how much to some extraneous factor, such as a series of good harvests. A suggested solution to this problem is that the tests should also be carried out in a control area where no educational campaign had been held but where conditions were similar in other respects. Although the use of this kind of control may sometimes be practicable, it may raise another kind of problem - the problem of cost and scale.

2. The next important problem is that of bias, the influence of the human factor, which besets all social research. Evaluation in the particular field of this Seminar is affected by this problem in a special way. The question is: should evaluation be carried out by the agency which is carrying out the fundamental education or community development activities, or should it be carried out by an independent agency? The staff of the agency are subject to various kinds of bias, for example because of their personal association with the success or failure of the work and also because, being in such close contact with the programme, they may have "blind spots" about it. This is the argument for setting up an independent evaluating agency, such as the Programme Evaluation Organization which has been set up in India. For any very large programme, like the Community Development Programme in India, this sort of organization appears to be desirable. It has to be carefully planned so as to ensure that the staff are sufficiently briefed on local conditions and on the methods and objectives of the programme; only then will the evaluation seem fair or helpful to the people in the field; and only then will it serve as an effective link between their experience and the decision-taking at the top.

3. The answer to the problem of bias may be to build up a staff of specialists in evaluation. But this would raise further questions such as what the qualifications of such specialists should be and how far we ought to go towards this kind of specialization. There is a danger of developing too many kinds of pseudo-expert, particularly in such fields as the social sciences, education and psychology. The tendency is to exaggerate and over-sell the contribution of the "expert" in these fields. There are, however, a few people, like the staff of the Indian Programme Evaluation Organization, who have had really valuable experience. There are also some social scientists who have had relevant experience in allied fields. Generally speaking, anyone who is going to carry out a serious attempt at evaluation should have some theoretical knowledge and practical experience of social research, and of its methods and pitfalls. To this extent specialization in evaluation should be encouraged.

4. Finally, there is the problem of cost and scale. Precise evaluation is difficult and is expensive to carry out. The practical demand for evaluation stems from the need to make the most efficient use of resources in our programmes. But how much of these resources should be set aside for this kind of efficiency check? If money is to be spent and specialists employed in

evaluation, it must be done on a scale which is appropriate and worth while. It should not be very costly and elaborate nor should it be superficial. What we must do is to decide how to steer between these two extremes.

Professor Madge offered some such suggestions from his own experience: first for the evaluation of a project or campaign taken as a whole, and secondly, for the evaluation of a particular item designed for use in the campaign. He was doubtful whether, as a rule, it was economic to evaluate separate items, except as part of a wider survey which could take in the whole range of local circumstances and objectives. Priority should certainly be given to overall evaluation if a choice were possible.

Such overall evaluation, however, would be meaningless unless more attention is paid to baseline survey. The tendency almost everywhere has been to skimp on this essential aspect and to regard it as a luxury or a way of holding up action. By now experience has shown that action programmes could have been more purposeful if more time had been given to initial studies and their assimilation in the programme. Moreover, evaluation of the changes following upon a programme is impossible without a record of the situation when the programme started. This record should deal not only with the more static, traditional side of the situation but also with the factors already working for change, which will almost certainly include several forms of government intervention. Nowadays it is exceptional for a fundamental education or community development programme to start in a virgin field.

The next essential, according to Professor Madge, is a far more thorough record of the action taken under the programme than is usually available. For this purpose official reports required by administration are not always adequate, though they provide one source of information. There is no method of recording action as effective as continuous participant-observation, such as is part of the normal duties of the officers of the Indian Programme Evaluation Organization. The extent of actual use of audio-visual aids, such as mobile film vans or community radio systems, should certainly be included in this record. While telling objectively the story of what was done by the personnel of the programme, or at their prompting, the action record should also take note of factors extraneous to the programme which have produced or retarded changes. Obviously the evaluation observer cannot be everywhere at once and cannot see everything that is going on. The observation should therefore be designed so as to include all occasions of special importance and, as well, a representative sample of normal activity.

The final stage of evaluation, Professor Madge said, is to describe and measure changes after a given period. For this it is necessary to select significant indices, and as yet there seems little agreement on how they should be selected. Should we look for indices in the physical environment, such as higher crop-yields, or the construction of more latrines? Such indices, obviously, should be despised. They are objective, and relatively easy to measure. The difficulty lies in interpreting their significance in relation to the broader objectives of the programme. How much have such changes added to the general welfare? Who has benefited least and most? Is the community better integrated? Has the programme aroused a continuing interest in self-help? Has there been a change in attitude towards further change? These and similar questions have often been asked; and there are those who advocate psychological attitude-testing methods, to be repeated at intervals. Professor Madge was sceptical about the use of psychological testing in this field except on a limited and experimental scale. There was, however, ample scope for the observation and measurement of changes in social behaviour.

Commenting on the evaluation of particular audio-visual aids, Professor Madge outlined some of the difficulties facing the evaluator. For example, to justify educationally the outlay on a film or a broadcast one would need to know not only how many people saw or heard it, but how much of the message got through and what effect it had on their subsequent behaviour.

Audio-visual aids are by definition aids to a wider process of education and persuasion, and they can only be evaluated in this context, in which local conditions, cultural background and the personality of the educator play so large a part. If an institute of audio-visual aids were financially and technically sufficiently well-endowed, it might make useful experiments in this field; but for practical purposes there is little to be gained by attempting this particular sort of evaluation on an extensive scale under fundamental education and community development conditions.

Professor Madge was critical of some of the samples of evaluation of films reported at the Mysore Seminar. Quality ratings of this sort were not evaluation in the sense he intended. Attempts have been sometimes made to observe or measure the overt response of the audiences - whether they laugh, clap, walk out, etc. It is certainly worth while to know whether a given audio-visual aid can attract and hold a given audience under given conditions. But it is not always easy to interpret the observable reactions. It may indeed be useful to have the educator's judgement, after accumulated experience, on whether films in general, or a particular film, have created interest and of what use they have been made in a campaign. But we must distinguish between personal judgement and the more impersonal process of evaluation. Professor Madge himself felt that the considered opinions of a few educators with wide field experience

would carry more weight with him than the statistical result of a great many people filling in so-called evaluation forms.

Pre-release testing of audio-visual material in the field is important and worth while. It is not quite the same thing as evaluation, but it is something that might profitably be discussed in this context. Such testing is most useful when it is carried out by the materials producer himself. Naturally, it is a tricky business, because in trying out the material with a few human guinea-pigs, one may not always be sure whether their reactions reflect an individual or a cultural way of seeing things.

Professor Madge said that his own inclination would be to cultivate acquaintance with a group of individuals, selected as being representative of the cultural milieu towards which the message is to be directed, but if possible, more intelligent and articulate than average. Such people would soon learn to point out those features which would not be understood or which would carry irrelevant or misleading associations.

In conclusion, Professor Madge declared that an awareness of social settings and cultural differences is essential for producers of materials and for educators in this field. They do not need to specialize in sociology to get this awareness, which can best be stimulated by a combination of study of base-line surveys and evaluation reports, discussion with those whose business it is to specialize on the sociological side and, most important of all, field experience intelligently interpreted and assimilated.

DISCUSSION:

Is it possible to make a scientific evaluation of the effectiveness of a single visual aid in isolation from other influences which are conditioning the thought and activity of village communities? Can the visual aids programme as such be evaluated in isolation? Have the evaluation efforts made so far been of a genuinely scientific or of a pseudo-scientific nature, and can they be relied upon to assist those leading the programme for fundamental education and community development? Should not the forming of on-the-spot individual judgements be abandoned in favour of a systematic process of finding out exactly how far a programme has attained its objectives? Would it not be more scientific to define the subject under discussion as "Evaluation in fundamental education and community development, with special reference to audio-visual aids" rather than as "Evaluation of audio-visual aids in fundamental education and community development?" On these related questions, participants expressed a variety of opinions. A real effort was made to find a correct definition of the term "evaluation" which, all were agreed, had been loosely used in the past. It was pointed out that if the scientists' concept of evaluation were accepted in the underdeveloped countries of South and East Asia, then it would become almost impossible to assess or judge within a short time the possible impact or effectiveness of visual or auditory aids; that this would severely handicap both the makers and users of aids who would have to wait for a rather costly and complicated survey before they could arrive at any conclusion regarding the usefulness of their work. Against this line of argument several speakers maintained that it would be equally wrong to rely on doubtful judgements which might have little or no relation to the facts of the situation or to scientific truth. "Evaluation" must be considered within the context of the overall programme of fundamental education and community development and as part of it.

A long debate ensued on the need to define the meaning of the terms in current use. It had been pointed out earlier that a distinction should be drawn between pre-release testing and scientific evaluation after the programme has got under way. Participants were inclined to agree that this approach was realistic and should be more widely encouraged. While maintaining that pre-release testing required the launching of carefully worked out pilot projects, many speakers reported that in their countries this aspect was much neglected. So far, scientific evaluation and the organization and staff required for it were non-existent in all but a few countries - and even in those few countries the effort was woefully inadequate. It was agreed that there could be no short cut to the process of evaluating, that it was costly and took much time in carrying out the required investigation, but that it was necessary to begin to spend funds on the building up of an organization to deal with it.

Participants accepted the fact that base-line surveys were vital if evaluation was to be done scientifically, but admitted that no such organization for conducting these surveys existed in their countries. Similarly, it was difficult to control test conditions in the field or to use control groups to get over the handicaps of a long-term and costly evaluation project. No adequate records were kept of action taken during a campaign or of the extraneous factors at work. These were serious deficiencies, particularly in view of the fact that the social sciences, even in the best of conditions, cannot always depend on having exact data to work on since they deal with a field where it is difficult to demarcate easily the realms of fact and opinion. There was, however general agreement that it was wiser wherever possible to entrust the task of evaluation to an independent agency rather than to the fundamental education and community development agency itself, though of course the co-operation of the latter would be necessary. In this connexion the need to educate evaluators in the social sciences, particularly in social research methods, was stressed and the developing interest in such

subjects was welcomed. However, although the evaluation of a whole campaign could not be done dispassionately by the persons involved, the pre-release testing should be entrusted to the producers of the aids; they must see whether, among selected individuals, or groups, their materials were understandable, whether they were successful in communicating the ideas to be put across, and whether the message prompted the type of thinking desired.

It was suggested that one fairly useful method of assessing the effectiveness of particular audio-visual aids and of improving work on them was to establish representative panels of persons who are users and "consumers" of the aids. These panels could be used at various stages of production and utilization. For example, teachers could be brought into a discussion panel on a teaching aid. Then again, certain selected citizens could be mobilized as an assessing panel. Of course, much would depend on the selection of panels; they might not reflect average reaction or they might, in the course of time, become professional in their attitude and therefore rather remote from the comprehending level of their community. However, participants were of the opinion that despite the drawbacks, this approach might prove most useful, particularly if panels were established on a nation-wide basis, taking into account variations in the economic, social and cultural patterns, and if they were refreshed every now and then with new members. The Seminar urged countries of the region to begin experimentation along these lines and to make the results of their investigations known.

Finally the participants stressed the need to stimulate educators and producers of materials to an awareness of social and cultural differences in the field. A heightened awareness is needed when dealing with village communities, often remote from cosmopolitan urban groups. This obvious truth is often neglected and there is a tendency to ignore the complex set of factors usually at play in the village communities. If educators, and even producers of materials, are encouraged to work in familiar environments, half the battle is won and the work of evaluation or assessment in turn becomes more effective. This, the Seminar felt, should be one of the basic principles of visual aids work in fundamental education and community development.

VIII - THE NEED FOR CO-OPERATION

Co-operation, and the urgent need for it at all levels, had been a recurring theme during the Seminar. The problem was discussed in detail in an introductory lecture by Mr. A. J. Halls, a Unesco specialist working in India.

After stressing that in present-day conditions no form of mass communication can be the product of a single individual and that, whether the media are used for education or for entertainment, they demand the co-operation and co-ordination of a large number of specialists and technicians, Mr. Halls declared that, in the field of fundamental education which is so wide and requires such a variety of knowledge and of techniques, to operate in isolation is to fail. He gave several examples to show that this basic need is often ignored by audio-visual units or groups. Programmes are asked for without provision being made for adequate time, for finance, or for the necessary consultation with specialists on the subject, or on educational methods or techniques. In fact, an audio-visual aid often failed, not because of faulty technique but because of the obvious lack of co-operation and co-ordination between the technical specialists and those skilled in the educational processes involved.

It was this state of affairs that prompted Mr. Halls to place the need for co-operation at the production unit level at the very beginning of his lecture. No amount of co-operation at higher levels, national or regional, would be worth anything without this minimum foundation. Although this sort of approach might appear to restrict the initiative of those working on the programme and transform their creative function into a mechanical one, this was not really so. In co-operation there is nothing to prevent each specialist from making his contribution to the final product, even though certain concepts and ideas may undergo modification during the creative process.

In this connexion, Mr. Halls emphasized that because fundamental education covers a wide field and must necessarily be co-ordinated with the educational requirements of the State and of other organizations administering the educational system, methods of ensuring co-operation and understanding must be found. He drew particular attention to certain materials produced by independent or commercial agencies, most of which were educationally unsound, if not altogether undesirable, because co-operation and co-ordination were lacking.

Mr. Halls then referred to the tendency, which seems to be gaining ground, to divide the production of audio-visual aids into smaller and more specialized groups. The specialist is apt to say: "It is unlikely that anyone else will understand my

work, it is absolutely necessary that I control the means of producing my own audio-visual aids and I must determine not only the content but also the general educational aim on which they are focused." While the result of such activity is normally educationally unsound and overlaps with the work of other units, the multiplication of such small units is also economically unsound and increases the complexity of production processes.

Having discussed the importance of the production side at some length, Mr. Halls said that it was also true that without effective equipment for employing the aids and a proper supply system there could be no programme. All this requires organization and unless there is co-operation between a large number of organizations, officials and individuals such organization is difficult to realize. Much depends on the actual structure of the national or local fundamental education services themselves. This being so, it is not easy to make hard and fast rules about effective types of organization. It is obviously useless to suggest a centralized form of distribution for a structure which is highly decentralized or to support a regional distributive system within one that is rigidly centralized. The best that can be said is that where the problem involves a large area and a multitude of people, the cost of distribution and supply will be the eventual factor dictating the organization that will finally result. There is little doubt that economical distribution will result only from the closest co-operation among all production agencies. Any attempt by these agencies to solve their distribution and supply problems individually, must result in a rise in the cost of audio-visual services.

Then again, the maintenance and effective use of equipment must to a large extent depend on the individuals concerned at the field level. There should, of course, be supporting maintenance services in the form of visiting technicians or central depots but, by and large, maintenance must fall within the sphere of the individual operator of the equipment. This being so, it is essential that all those whose job it is to handle equipment should receive training which will enable them to understand the need for care, to effect minor repairs, and to know when an instrument or a machine needs the attention of a skilled mechanic.

Such training, however, will be of little use unless officials at higher levels are also aware of these facts. There can be no co-operation between the various levels of administration if those responsible are themselves uninformed as to the needs of the equipment which they have supplied.

Many of us are aware, said Mr. Halls, that it is this lack of training at all levels which is responsible both for the lack of urgency with which requests for spare parts or for aid in repair are treated, and for the way in which the technician in the field can disrupt a programme by reporting breakdowns which either do not exist or which could be rectified by anyone with an elementary knowledge of the equipment used.

Mr. Halls emphasized that the details of co-operation at all levels is a matter for governments to take up, and one that will depend in the final count on the structure of the administration, the composition of ministries and the inter-relation of various departments. In general, however, it is desirable that some co-ordinating body should exist whose main function is to effect co-operation between all those engaged in the production and utilization of audio-visual aids for educational purposes. Where possible, this co-operation should include non-governmental producers and users. The form which such a body should take will depend largely on the requirements and the circumstances of the country concerned.

Whatever the form such bodies assume, however, a major part of their duties should be to see that the programme material is maintained at a high standard. They should also encourage research in technical processes, in the evaluation of the impact of the various programmes, and in the problems of supply and distribution. In other words, whether or not these bodies engage in production themselves, they must - if they have to do with the whole field of audio-visual aids - encourage co-operation between the multitude of specialized interests concerned.

When such co-ordinating bodies are set up, it is often feared that in the attempt to co-ordinate such a diversity of interests the initiative of the independent producer will be blocked. Mr. Halls suggested, therefore, that it is necessary, in constituting a central co-ordinating body at a high level, to reconcile the idea of co-ordination and co-operation with the need for freedom to experiment and to produce material which may not conform to the convention of the moment.

Continuing, Mr. Halls said that whether we favour the establishment of such a centralized service or not, it is becoming increasingly evident that in an extended programme of fundamental education, the costs of production are now so high that it is becoming economically difficult to provide the elaborate facilities and the trained technicians required for small units. If this is so, some form of co-operation must be evolved between the field unit unable to produce its own materials and the large production centre with the facilities for doing so. This may be done in a variety of ways, either by appointing officers who will work with the field units or by attaching representatives of the field unit to a central production unit for a given period. Other methods will suggest themselves, but whatever method is adopted it is imperative that no audio-visual aid should be produced by a centralized agency unless it is produced in co-operation with a person with field education experience in the area for which it is designed.

At this stage, Mr. Halls dealt with the demands made by literacy campaigns and the need to provide follow-up and reading material for new literates and the new reading public. This calls for the use of charts, posters and other visual material as well as books and illustrations, all of which need to be produced in large quantities. The various simple methods for the production of these things - such as hand drawing, stencilling, linoblocks, etc. - while useful in the experimental period, are quite inadequate if the material is to reach the desired audience. Therefore use has to be made of the various printing processes, usually those operated by commercial agencies.

Here again, it is necessary to see that all material is produced in consultation with both the educational and the audio-visual authorities. The potentially large audience will prove attractive to commercial and other interests, so much so that there may be a danger that this audience of unsophisticated people will be exploited for other than educational ends unless fairly strong educational control is maintained.

In many cases such materials are produced, not because of any deliberate desire to impose unsuitable standards but because the producer is unacquainted with the type of material needed. It may be of interest to state here that Unesco is well aware of this problem, and by initiating a Seminar in Rangoon in 1957 to study the problem, and by its efforts to establish Literacy Bureaux in various parts of the world, is playing a vital rôle in establishing co-operation between commercial and government printers and the various educational agencies concerned. It must be realized however by those concerned in this work that the audio-visual specialist has an important rôle to play in this task, for only he has a knowledge of both technical processes and the effective organization of visual materials without which most of the effort put into this kind of production is wasted.

Mr. Halls next referred to the fact that various types of mass communication are rapidly transcending national frontiers. Books and posters flood in from the outside, films from other countries are available, and foreign radio programmes can be received on all but the most primitive radio sets. In the educational field, those visual programmes which depend on printing and photographic processes are also often produced outside the country concerned, and one is faced with the necessity for co-operation not only with the producing agencies within the country itself, but also with those of other countries. This is as it should be, but if such an interchange of materials is to be effective there must be some form of co-operation between the countries concerned, to determine both suitable techniques and the type and content of the material produced.

Such co-operation, said Mr. Halls, can and does exist between individual countries; but it becomes all too obvious that much of the material is drawn from only a few sources and that valuable material has been often omitted because of lack of knowledge of what is available. It seems therefore that some form of international co-operation is desirable which would aim at the provision of information on the material available, technical developments, and the results of experience and research. Such a means of co-operation exists already in the Mass Communication Department and Fundamental Education Section of Unesco, the former being concerned primarily with the technology and the latter with the educational aspects of audio-visual aids in fundamental education.

One of the forms which such co-operation takes, as Mr. Halls pointed out, is the holding of seminars where ideas and experience can be discussed. The field, however, is so vast that it is unlikely that the organizing of seminars, together with the clearing-house facilities which already exist in Unesco, will be sufficient to provide an adequate medium for co-operation between the various countries concerned with the future development of audio-visual services.

Referring to a suggestion made by the Indian Minister of Education, Mr. Halls proposed that the Seminar might discuss the establishment of a small audio-visual bureau within the South and East Asia region, which would, with the help of Unesco, seek to stimulate co-operation between the countries of this area.

This bureau could be responsible for publishing a newsletter, organizing seminars and exhibitions, providing information on a variety of topics useful to producers and users, conducting research and making known the materials available for fundamental education and community development. The bureau could also co-ordinate the efforts made by various governments and other organizations to provide adequate training in techniques and methods. The tasks of the bureau might include the publication of a regional journal in which the developments in audio-visual aids in South and East Asia could be recorded and discussed.

Mr. Halls then summarized the gist of his proposals on co-operation and co-ordination as follows:

1. At the operative level co-operation must exist between those responsible for the production, utilization and distribution of audio-visual aids. This might be achieved by a co-ordinating body at what in some countries would be called district and in others state level.
2. Co-operation must also take place at the national level between ministries, government departments and other agencies producing and using audio-visual aids. This might be achieved by setting up a national or central body on which these various agencies would be represented.
3. Where such a central body exists, it is desirable that commercial and other producers should be represented along with the universities or other educational bodies or agencies interested

in the evaluation and testing of audio-visual materials.

4. At the international level, co-operation between governments should be encouraged together with the participation of the governments in the South-East Asia area, in the work of Unesco in this field.

5. As it is apparent that an audio-visual programme depends for its effectiveness on the knowledge and skill of those engaged in it, co-operation between the countries of South-East Asia in the training of the various types and levels of workers in the various branches of the subject should be organized.

6. The desirability of setting up a small co-ordinating bureau to further these aims was suggested. Such a bureau would be charged with the task of stimulating and organizing co-operation in South-East Asia along the lines mentioned previously and in publishing a newsletter or journal concerned with audio-visual aids in this area.

DISCUSSION:

After considering the proposals mentioned above, several speakers wanted to know how, in practice, co-operation and co-ordination should be achieved at the operative level, namely the village. It was pointed out that the various authorities at village level were often at loggerheads and that these tensions and conflicts presented serious obstacles to audio-visual work. In this connexion, it was stressed that in the countries of South and South-East Asia a certain amount of prodding from the top or at national level was usually necessary to prepare the way for co-operation at village level. The Seminar, conscious of the danger of ruling by fear or by bureaucratic orders from the top, urged that, in order to overcome the difficulties prevailing in the region, co-operation should be sought simultaneously at national, district and village levels, the committees established to ensure co-operation should work in harmony with each other and, as far as possible, higher committees should sympathetically consider the needs and demands of the lower committees.

Participants were of the opinion that whatever co-operation already existed needed strengthening by giving it organizational form. At the national level, in particular, it was essential that representation should be given to all ministries, government departments, independent commercial interests and other education bodies or agencies which are producing and using audio-visual aids and which want their materials evaluated and tested. Organizational forms would vary from country to country, but every effort must be made to work in such a way as to secure co-operation at the lowest operative level without which no audio-visual aids programme can succeed.

Warmly welcoming every step taken to arrange co-operation at the international level, and particularly between the countries of South and South-East Asia with their many common problems, the Seminar discussed at length whether there was any need to establish a regional co-ordinating bureau to serve the area - a bureau that would act as a clearing house for information, publish literature and newsletters of value to the region, provide the sort of training that did not exist at various national levels, and conduct a certain amount of research and experimental work of benefit to educators irrespective of the area in which they worked. There was some difference of opinion as to the exact tasks of such a bureau. Would it not duplicate work being done by Unesco in Paris, by Unesco experts and by United Nations Information Centres? Would training be at all levels and if so, would it not get divorced from actual conditions in various parts of the region? Would the functions of the bureau overlap with those of visual-aid centres to be established?

It was generally felt that the information and clearing-house facilities provided by Unesco in Paris were of world-wide scope and could never really satisfy the needs of particular regions; that publications directly linked to specific problems would be a great help to workers in the field; that training at the bureau would be at a higher level than anything provided by the countries themselves and might help develop expert or specialist personnel from these countries; that research and experimental work would also aim at solving technical problems common to the region; and that there was no valid reason why such a set-up should overlap with other national organizations. It was made quite clear, however, that participants while expressing their views were not committing their governments. Unesco was anxious to know the general reaction of participants and, if the proposal was approved, it would discuss the details with the governments concerned.

Speakers expressed their conviction that the project should start in a modest way and then build up to its full stature. There was general agreement that first priority should be given to information and publishing facilities. Once these had proved their worth, training and research could be taken up. The proposal to launch, with the bureau a long-term training programme at all levels was defeated on the grounds that it was unrealistic in view of the varying conditions prevailing throughout the region. The suggestion that training at the bureau should include the holding of seminars and the grant of fellowships was approved. The proposal that the bureau should encourage co-operation and exchange among its members in the field of audio-visual aids production, particularly films, was also welcomed. After it had been explained that Unesco could not offer financial or other aid over a long period, and

that it would confine itself to helping the establishment of the bureau in the early stages, the Seminar unanimously recommended that the proposal be followed up and the bureau located at a place where conditions would assist its efficient working.

IX - DRAMA, RADIO AND TELEVISION

It had been decided earlier that in view of the fact that most countries were represented by single delegates and that there was no specialist representation for drama, radio and television, no full or authoritative discussion could take place on these auditory and visual aids and their rôle in fundamental education and community development. However, the media being of vital importance, it was decided to discuss them informally and to work out certain guiding principles for their use.

The discussion on drama was introduced by Mr. J.C. Mathur, Director-General of All-India Radio, Mr. A. Elmore, Unesco expert on drama, and Mr. Miles Lee, Unesco expert on puppets; the discussion on radio was introduced by Mr. Mathur; and that on television by Mr. J.S. Bhownagary, from the Unesco Secretariat, who presented a paper prepared by his colleague, Dr. H. Cassirer.

The general views of the participants are reflected in the summaries of the discussions which follow. They were of the opinion that special seminars should be organized on drama and radio in fundamental education and community development.

Drama and Folk Theatre

In most South and South-East Asian countries, there are rich traditions of classical drama and folk theatre in its various forms, all of which have been used as a medium for education and the dissemination of nobler humanitarian ideals, but they are now in serious danger of dying out for want of patronage and because of the popularity of new media. Drama ensures better audience participation, a greater sense of intimacy, and creates a more living environment of communicability than the projection type of media. It will therefore, be both from cultural and educational points of view a serious loss if the drama and the folk theatre are not revitalized and used to contribute to the education of the people in this region.

Whenever any attempt is made to use drama and folk theatre as a medium for fundamental education and national development, care should be taken to ensure that their dramatic and artistic elements are not compromised either in form or in content and that their cultural value is not sacrificed to instructional ends.

In organizing puppet shows, shadow plays, folk dramas etc., the basic approach should be to retain and bring out the traditional form while providing new themes and stories; any attempt to impose the modern realistic and naturalistic type of drama of the West on these regions would defeat the object of ensuring participation and retaining aesthetic standards. The use of stylized decorations, blending of song, dance and drama, - these are some of the respects in which special care will need to be taken. It is, therefore, recommended that the organization of drama and folk theatre for educational purposes should invariably be done in close consultation with persons who have made special studies of these forms, and that scriptwriters should always be given the opportunity to see performances and listen to their recordings before they are commissioned to write new stories for such programmes.

Since in many countries folk drama troupes and puppeteers cannot earn their living by collections from the audience, it is absolutely necessary that the State should subsidize these troupes. Similar State patronage should be extended to the urban drama which has a serious competitor in the film. Such patronage could perhaps be accompanied by conditions requiring the troupes to give occasional programmes of educational value also.

In most Asian countries, there are inadequate arrangements for training in dramatic technique, particularly with regard to drama used for educational purposes. It is therefore recommended that training centres should be set up in different countries and that the training should be in the traditional media of that country. Further the training programme should be combined with production and its object should be not to train individuals for whom there are no immediate openings in their profession, but made to train groups or troupes which can produce programmes while under training and then follow up by giving professional performances.

In some South and South-East Asian countries, religious sentiments and customs have stood in the way of the growth of drama, though such inhibitions are now on the decline. In these countries the dramatic form should be introduced gradually through adaptations and elaborations of the traditional ballads, folk songs, poetic symposia, etc.

The dearth of suitable scripts is a problem in

most Asian countries since the traditional forms subsist upon stories and plays written long ago. It should be possible to encourage group play-making along the lines adopted in several under-developed countries where the suggestion of a single theme has been followed up by contributions by members of the community leading to the emergence of a well-integrated play.

Radio

Fuller utilization of the radio for the purposes of fundamental education and increased facilities for organized listening by adults in rural and urban areas, should occupy an important place in the audio-visual educational programmes of South and South-East Asian countries. Unlike most other media of mass communication, a radio programme can simultaneously reach widely scattered and large communities and can be a daily or periodical feature, with scope for repetition and for participation by the people themselves.

The biggest hindrance to the use of the radio for fundamental education is the high cost of radio receivers in most underdeveloped countries. It is therefore necessary not only to provide these countries with technical aid for the manufacture of low-cost radio sets but also to promote the installation of a sufficient number of low-power transmitters dispersed over large regions and relaying programmes for rural communities owning inexpensive single-band sets.

Closely allied is the need for providing community sets and wire-broadcasting. All schemes for providing community sets should include a comprehensive service for prompt maintenance and repairs.

While the producers of radio programmes for fundamental education should be well acquainted with and if necessary prepared to adopt the programme techniques that make "commercial" services popular, the unrestricted growth of the advertisers' radio in underdeveloped countries, where cultural values are already being exposed to different kinds of commercial exploitation, must be viewed with concern by educationists who can command neither the financial nor the technical resources of the commercial advertisers. A careful study of the impact of the advertisers' radio on the educational radio programmes in underdeveloped countries is, therefore, strongly recommended.

The Seminar was persuaded of the possibility of using the radio for (a) the training of teachers and 'educators', (b) further education programmes for adults denied the opportunity of school or college education.

Considering the shortage of trained teachers and educators in Asian countries, a pilot project for the use of the radio for training purposes deserves priority. This is a matter which should be given urgent attention by Ministries of Education and and national broadcasting organizations.

Though community listening has been widely practised in underdeveloped countries, fuller educational use of the radio is possible only with group listening accompanied by discussion. The success of the recent Farm Forum projects as a stimulus for new thinking, as a voice of the new village, and as a factor in the growth of rural development based on discussion and follow-up activity, would justify the adoption of this technique in all South and South-East Asian countries. Unesco might also consider giving assistance by (a) promoting the training of group leaders, (b) providing technical aid for mobile studio vans and (c) making available the results of the evaluation of such projects in different parts of the world.

The use of radio for fundamental education calls for specialized techniques of script-writing and production. For this reason Unesco might consider instituting some centres for the training of script-writers and producers of radio programmes for fundamental education.

As most Asian countries are not at present in a position to introduce television, a fuller exploitation of radio programmes for educational purposes should be attempted by providing visual material to accompany radio programmes at the listening end. This calls for full co-ordination between agencies responsible for educational radio programmes and the production and distribution of visual aids.

Impartial assessment of radio programmes for fundamental education and rural development by experts is extremely necessary. It is suggested that Unesco might consider earmarking funds for periodical assessments in different parts of South and South-East Asia and make available the results of such assessments to all the countries in the area.

Broadcasting organizations in underdeveloped countries should not treat rural programmes only as programmes for special audiences; on the contrary, the use of old cultural forms such as folk drama, operas, songs, etc., for rural programmes should be regarded as a new source of culture and entertainment for the general programmes. In other words, rural programmes should be deemed to have a significance beyond their direct use as a medium of fundamental education.

Television

The Seminar then went on to discuss certain guiding principles for the establishment and use of television for fundamental education and community development. A thorough understanding of the nature of television and its special characteristics as a medium of communication and education, under conditions entirely different from those under which it has functioned in more advanced countries, is necessary if it is to be used for economic and social development.

Though television can be considered a visual aid in certain limited circumstances, it is in the fullest sense a visual medium of entertainment, enlightenment and information, capable of serving many different sections of the population, of touching on all branches of knowledge and experience and of exerting an all-round influence for human betterment.

In the areas under consideration both instruction and entertainment are important and should not be separated in the preparation of programmes. This interpretation of programming being kept in mind, television should be able to accomplish the following purposes:

(a) Economic Development
(b) Social Development
(c) Education
(d) Information
(e) Entertainment.

Television can be most helpful in supplementing other methods of education and information although, of course, it cannot supplement them. It must be used as part of an expanding educational process.

In the countries under consideration the organization of reception should be the responsibility of the broadcasting organization. Though the majority of the population in these countries live outside the towns, the importance of urban areas as centres of influence should not be neglected. Group viewing and discussion techniques seem to be the best solution. This makes it necessary to train local group discussion leaders belonging to the communities concerned and to establish an active two-way channel of communication between the groups and the broadcasting authorities.

Programme producers and organizers should make it a point to regenerate traditional forms which have deep roots in the countries concerned, by giving new content to them.

There should be continuous and close personal co-operation between those who build the programmes and those who use them for educational purposes.

After the period of technical training and experimentation has been completed - and such a period which must precede the installation of any television service - the facilities made available should not be too limited and programming should not be begun on too limited a scale. The basic demands of the audience will have to be satisfied. Superficial or "half-way" solutions will not achieve this.

Many delegates stressed the danger, in underdeveloped countries, of surrendering the medium to commercial organizations, considering that a commercially organized television service could be used properly for education and would inevitably lead to the lowering of standards. The Seminar appealed to Unesco to help combat this danger.

The Seminar considered it most unfortunate that in more advanced countries where very many other entertainment media and facilities were highly developed, millions were being spent on television, whereas in less developed countries, where this most powerful new medium was desperately needed for educational purposes, funds were not available. It urgently appealed to Unesco to help remedy this situation.

X - REPORT ON SCREENINGS

Screenings and demonstrations were a part of the daily programme of the Seminar. This report was prepared by a specially appointed committee and is based on the opinions expressed after the screenings in the course of discussion. It was made clear that the report does not attempt an evaluation of the materials screened, but simply records immediate reactions.

All visual material is concerned with communicating information and the final judgement of its success or failure can only be made by the individual for whom it is intended. Nevertheless it is possible to make a practical estimate of the value of a visual aid as a means of communication, provided the kind of audience the material is designed for and the information and ideas it is intended to pass on are known. It is, therefore, necessary for the persons passing judgment on the value of a visual aid to have knowledge of the audience, and in some cases specialized technical knowledge of the subject of the aid.

Since this background information about the various films and filmstrips screened was not always available no attempt was made at evaluation. However, the material was discussed under three headings: (1) Does the aid achieve its purpose in putting across its idea? (2) Is there any criticism of technique? (3) What ideas do you get from this aid which may be of value in your own country?

There were several examples of films with specially synchronized musical sound tracks and there was one outstanding demonstration of a film made with sound effects, music and commentary for a multi-lingual society. This showed, when played silently, that its message, clearly stated in visual terms, could also be understood by any group whose language was different from that of the commentary. It was felt that although every subject could not be treated in this way, much

more attention could profitably be given to concentrating on the visual image and visual continuity for fundamental education and community development, rather than on what appears to be at present an over-reliance on the commentary. The emphasis on visual communication, whether in films or in filmstrips, lends itself to greater audience participation at the moment of screening.

The opinion was also expressed that the most unprofitable way of spending money was (1) to put too much information into a single film or filmstrip, and (2) to try to influence too diverse an audience.

Opinion remained divided on whether a wholly positive approach was required or whether it was necessary to show negative attitudes and behaviour. The answer to this seemed to be that the approach would depend on the subject and background of the audience. The same was also true of the use of humour and even of ridicule.

It was felt that any dialogue film whose language was different from that of the audience seeing it, suffered in impact, unless the gist of it was paraphrased or translated. This was true even if the visual material and continuity were of such quality that the main theme of the film, or of a sequence within the film, could be understood without the aid of the sound track. Films were shown to a local audience in the presence of the delegates and the continued value of the experienced and dedicated live commentator was clearly demonstrated.

The question of the relative impact of the technical quality of low-budget visual material compared with more expensive productions was touched upon, and it was felt there must be a minimum standard below which material would be unacceptable.

During the Seminar several participants also displayed graphic materials (posters, banners, photo-panels, etc.) and explanations were given as to how and why they were made and used. The Unesco Travelling Reference Library was also displayed.

Finally, it was felt that there was a danger of creating psychological resistance to visual material, if it depicted actions or put forward ideas which were unattainable except under optimum conditions. Positive disbelief and suspicion might be created if the presentation of actions and ideas was contrary to the experience of the audience.

XI - ADDITIONAL CONCLUSIONS

The Working Committee appointed by the Seminar prepared the official report which was passed unanimously by the Seminar. The additional conclusions reached at the end of the three-week session were as follows:

Apart from the conclusions specifically relating to the subjects mentioned above, the Seminar also reached certain others of an entirely general nature and which should probably be taken into consideration for the organization of future seminars.

(i) The New Delhi Seminar emphasized strongly the invaluable help which village drama, puppets, folk songs and folk dances can bring to adult education as well as to fundamental education and community development campaigns. Indeed, the Seminar almost concluded that these aids were at least as valuable as films in such places, for example, as certain regions of South and East Asia where these forms of expression had their roots in ancient but living popular traditions. The Seminar, therefore, would urge upon Unesco to (a) organize a special Seminar devoted to drama and the folk theatre and its utilization for fundamental education and community development in South and East Asia: (b) sponsor surveys of the various forms of folk theatre including puppetry; (c) make available to the countries of the region the results of any experiments designed to use the theatre for educational purposes.

(ii) The Seminar thought that it had become absolutely necessary to define quite clearly the subjects to be dealt with by future seminars on the basis of the following considerations:

A distinction should be made between visual and auditory aids. The two seminars so far held (Messina and New Delhi) certainly did not exhaust this subject. More far-reaching study and scientific research should be undertaken and encouraged in such fields as psychology and filmology, for example. Radio and television considered as tools of adult education fundamental education and community development, should in future be dealt with in separate special seminars. The Marly-le-Roy Seminar (France, June 1958) on television and adult education is an example which should be "regionalized" in South and East Asia, in Africa, in Latin America, etc.

APPENDIX

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